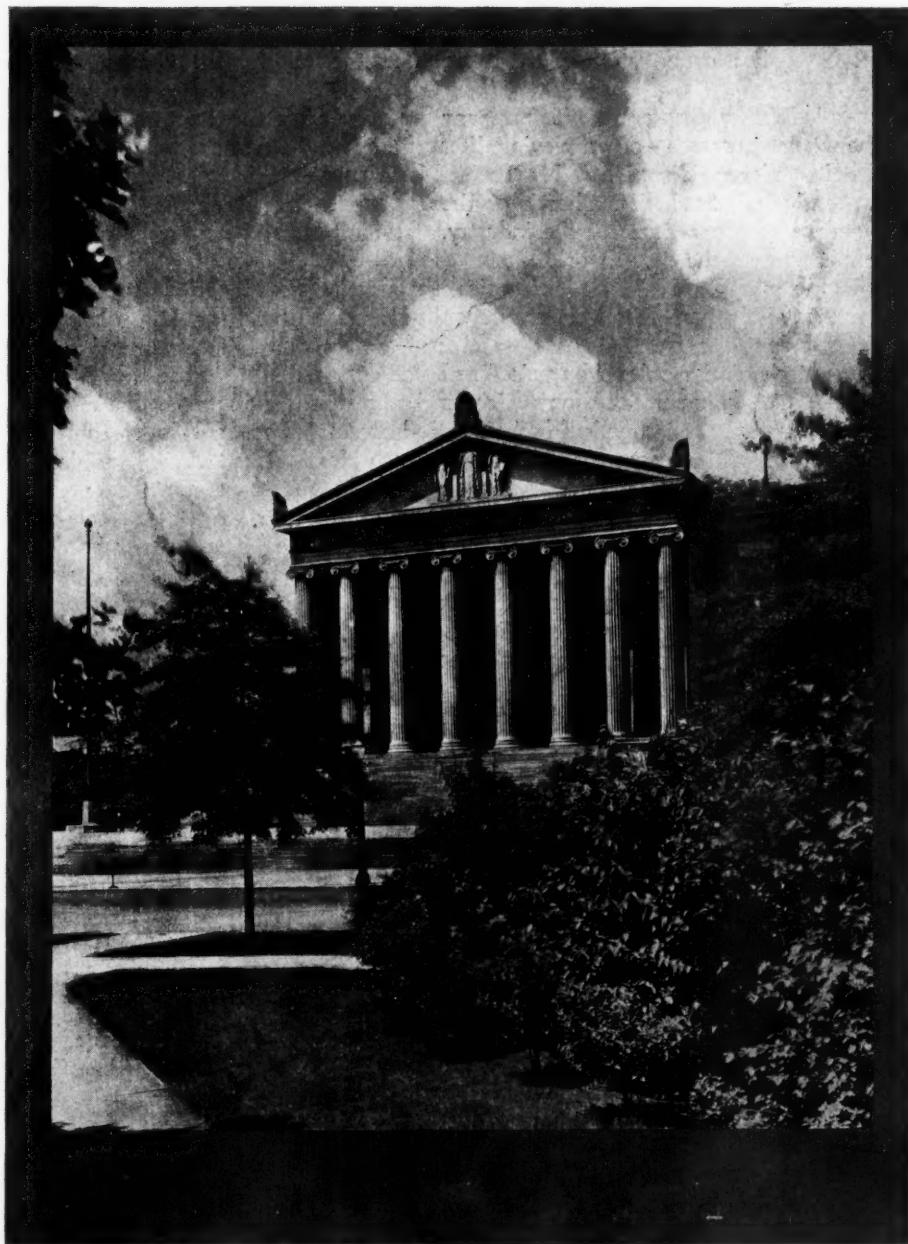


MUSIC & DRAMA

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AN APPRECIATION OF THE WORK OF

G. Donald Harrison

By

WILLIAM E. ZEUCH

The recent appointment of Mr. G. Donald Harrison as technical director of the Aeolian-Skinner Organ Company insures not only a continuation of the triumphs of the past, but inaugurates a new era in American organ building.

Throughout its history the work of this company has greatly influenced not only the conceptions of organ architects, but the whole panorama—organ playing, literature and building acoustics. The great instruments of the past decade, built under the direction of Mr. Ernest M. Skinner—St. Thomas', New York City; St. Luke's, Evanston; Christ Cathedral, St. Louis; Church of the Ascension, Pittsburgh; St. John's, Los Angeles—have served as the standard of comparison for the industry. The advent of a new technical director, therefore, is a matter of great interest to the organ world.

There being no established Church in America, the developmental period from 1905 — 1925 saw the organ subjected to many influences—the orchestral school of Robert Hope-Jones; those who made a fetish of foundation tone; various fads and fancies. Out of the melee of ideas a typically American instrument evolved. It was almost flawless mechanically, splendidly voiced and well designed. In the hands of Mr. Skinner this instrument was developed to a highly perfected form. It was characterized by diapasons and reeds typical of the current taste, augmented with a background of orchestral and accompanimental voices. Some of these were new additions to the resources of the organist, such as the French Horn, Flute Celeste, Erzähler. Others were old ideas greatly perfected, or made more imitative of their orchestral prototypes—the Orchestral Oboe, English Horn, Gamba Celeste, etc. The instrument was adequate to supply a proper musical background for the church. The rich, soft colors made a warm background for any service. The orchestral timbre was largely responsible for the rapid development of a truly American school of registration.

Certain effects were stressed, however, at the expense of other important concepts, particularly an ensemble, or various ensembles based upon traditional diapason choruses. The resulting impairment of clarity and proper "build-up" made the instrument less effective for the playing of the classics and modern organ masterpieces. Attention to this deficiency was strongly emphasized by students returning from European study. In other words, a demand arose for the classic ensemble of the traditional organ. The above is the immediate background that led to Mr. Harrison's association with the Skinner firm. Keen students of organ design are already familiar with his activities since his emigration to America in 1927. However, few people are fully aware of the true significance of his work.

Characteristically, Mr. Harrison approached the problem with an open mind. He saw in our great technique for creating orchestral voices, the fundamental soundness of design, the excellent mechanism, a wealth of material with which to augment his own experience. Furthermore, he was fully cognizant of the difference between American and European service requirements. Being a great admirer of Mr. Skinner's achievements, his earliest efforts, therefore, were directed toward supplying the tone qualities hitherto lacking, i.e., chorus diapason structure, and the complementary reeds. The first step was to introduce sufficient "upper work" into the specification.

"The cutting out of the natural color from the diapason work and chorus reeds in this country had naturally resulted in the elimination of octave and mutation work, or the 'whittling down' of it to a point where it was unobtrusive and of no practical value."

The mere introduction of mixtures was not the only step toward a solution of the problem; the public had to be introduced to a diapason tone of blending quality—one of full harmonic development. Princeton University, the University of Michigan, Grace Church, New York; University of California at Los Angeles; Church of the Sacred Heart, Pittsburgh; Our Lady of Mount Carmel, Chicago, are examples of the movement. In these instruments all the excellent features of Skinner practice were retained, but heightened and augmented with flues, mutations and reeds that formed a cohesive blend—the science of "architectonics." Many of these innovations were foreign to American ears, but time has proved their fundamental correctness. Today the very points which were resisted some years back are taken as fundamental axioms in correct design.

Mr. Harrison is too fine a craftsman however, to adhere to stereotyped formulas. Inevitably he was to produce organs stamped with his own hallmark of originality. He was not only a product of British organ

factories, but a student of the various American, French and German schools and styles. There had been great builders in all of these nations—Silbermann, Schulze, Cavaille-Coll and Willis. All of these builders had been individuals working in their own particular medium. Each excelled in one way or another. Mr. Harrison approaches the problem without bias, free from a one-track mind. Being sensitive to all the excellences of his predecessors, he utilizes all their accumulated effective ways, not resorting to imitation, but logically coalescing the various techniques into a school of organ building destined to be the culmination of several generations of effort.

The new organ in Trinity College was the first to show this influence. St. Mary the Virgin, New York, and Harvard University quickly followed. These three organs are all slightly different in tonal architecture, but all show the same general handiwork. First, they are fundamentally conceived as ensembles, not only *tutti* ensembles, but divisional, that is, "departmental" ensembles. Secondly, every stop is voiced to become a musical entity—there are no massive registers on high pressure simply to produce voluminous noise. Instead, effort is directed to compile a refined tonal pattern of homogeneous texture having those attributes of clarity and transparency necessary for the proper interpretation of true organ literature.

In emphasizing *tutti* effects, Mr. Harrison never loses sight of softer timbres. His instruments are amply supplied with the soft registers for which the Skinner Organ have always been famous. Besides the colorful orchestral stops he gives special attention to delicate flutes, mutations, and strings—organs of beautiful and sentimental as well as climatic moods. These results he achieved by carefully planned specifications, attention to layout, proper scaling, with full knowledge of the acoustical peculiarities of the building, excellent voicing and, finally, but most important, superb finishing.

Examination of the specifications of the above instruments, and those now in the process of construction, such as Grace Cathedral, San Francisco; Church of the Holy Cross, New York City; All Saints, Worcester; Amherst College, Massachusetts, provides an excellent study in tonal architecture. In speaking of the Harvard Organ a recent writer said: "Some respects in which the Harvard Organ shows European influence may be indicated. The Swell organ, for example, owes something to the organs of Willis, and also suggests the reed tone of Cavaille-Coll. The Pedal organ, which contains but few extended or borrowed stops, shows strong German influence. Thus the new organ, while having many of the virtues of European organs, is not a copy of them. It is modern, in the best sense, for, although retrospective, it is a constructive original work."

The answer is to be found in Mr. Harrison's ability to collate knowledge and use it intelligently. Furthermore, since the same type of ensemble is to be found in no other country, and the central point of development has been based upon American practice, we are justified in claiming the artistic merits of these instruments as an American contribution to the Arts.

Fundamentally it has been a process of development along lines demanded by the organ playing and buying public. Mr. Harrison has augmented and enhanced the beauty of the typical Skinner Organ with his own ideas, giving it the flavor of old world Cathedrals. That these tonal effects are based on close study of foreign masterpieces does not alter the fact that they are new to our ears. Furthermore, the individualistic quality of his tonal architecture makes the final product intrinsically original. It is not change so much as progress, perfecting the old, introducing new blood.

By way of biographical background, G. Donald Harrison was born at Huddersfield, Yorkshire, England; he is a graduate of Dulwich College, near London. He served an apprenticeship in the machine shops and drawing office of a large engineering company in his native town. In 1912 he passed law examinations and practiced as a patent attorney in his father's firm. He was an organ enthusiast at the time, but some work he handled for the Willis firm confirmed his ambition to become an organ builder. Entering the Willis firm, he but started to acquire the practical knowledge that differentiates his thinking from that of the dilettante. During these years he was actively taking part in the design of such notable works as Dunedin, Westminster and Liverpool Cathedrals. This splendid background, plus his understanding and open-mindedness, has been responsible for his rapid rise to authority in his present connection.

Mr. Harrison's policy is of a dual nature: First to preserve all the traditions of the Skinner Company and, second, to develop the instrument in accordance with the demands of the present day. He has demonstrated his ability to do the latter on his own initiative; the former is assured by his keen appreciation of Skinner background. His extensive knowledge plus the accumulated experience of the company in scaling, voicing, finishing and organ engineering, insures success in all the various problems an American organ builder is called upon to solve—the various churches, different liturgies and services, and diverse acoustical difficulties.

Mr. Skinner, after observing Mr. Harrison's work for a period of over two years, wrote as follows: "Mr. Harrison has the most profound knowledge of tonal architecture, commonly described as 'specifications,' of any one I have ever met. My confidence in his judgment stands at 100 per cent, which is somewhat better than I rate my own, to be perfectly frank about it. I welcome with relief one with whom I can, in the fullest confidence, share the responsibility of bringing to a state of perfection such great undertakings as we are carrying out at the present time."

William E. Zeuch

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Good pipe making and artistic voicing must go hand in hand if maximum results are desired. No voicer irrespective of his ability is able to develop a good tone from poorly constructed pipes and vice versa. Obviously, therefore, the pipe maker must be a skilled workman and the material should be of the best.

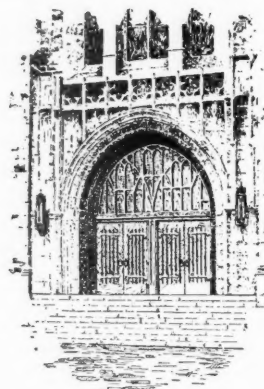
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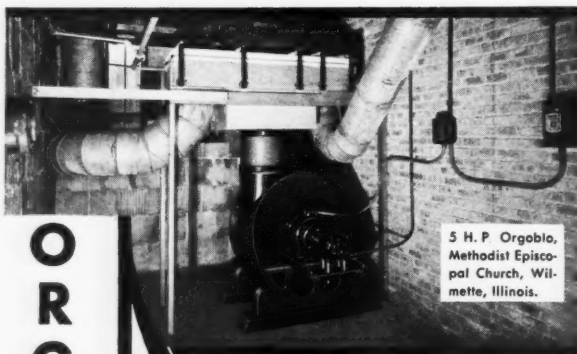
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A U S T I N

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Prepared with Special Consideration to the
Requirements of the Average Organist

MUSICA DIVINA: BOOK 2

PHILIP G. KRECKEL

9 x 12, 66 pages, 20 compositions, J. Fischer & Bro., \$1.25; Rushworth & Dreaper in Liverpool. The success of Book 1 was instantaneous; here was ideal church organ music. It was not only splendid from structural and thematic viewpoints but equally splendid from the practical. Instead of trusting to inspiration or genius to furnish the themes Mr. Kreckel went back to Gregorian chant and selected themes saturated with ecclesiastical flavor.

Dividing 20 into 66 gives us rather short compositions, which is excellent in one way; but devoting 66 pages entirely to traditional themes of the church guarantees a cohesion that makes it often desirable to use several of the movements to comprise an extended prelude of a character comparable to a well-written sonata. Mr. Kreckel's first book was marked by character and inspiration; it went beyond mere workmanship and became musical. This book does the same. It isn't padded; it's all genuine. It is music that will stand analysis but yet it was made to reach and inspire feeling.

We recommend it to every church organist. It is fit for the finest workman and yet is by no means too difficult for the amateur. How sickly a mere tune is compared to such music. A detailed review will appear in a later issue; this announcement is presented at once for the benefit of those who realize the desirability of adopting everything good the moment it becomes available.

BACH: "*Awake us Lord and hasten*," 6p. (hn) A real organ part with three staves which supplies the musical interest surrounding the magnificent chorale. From Cantata No. 22. Every organist will feel a thrill in playing this superb score and the choir will have no difficulty.—R.W.D.

BACH: "*Jesu Joy of man's desiring*," 8p. c. (Gray) An extended chorale with a lilting triplet figuration in the organ part accompanying and furnishing interludes; Bach at his very best, which means there is nothing finer. Every choir ought to sing this superior composition. This edition is excellent. Here is one work you can safely order, without investigation, upon the strength of this review.—R.W.D.

NATHANIEL DETT: "*Go not far from me O God*," 10p. cu. (J. Fischer & Bro., 15c.) The opening motive is unusual but has character which will add color in contrast to the obviousness of much of our church music. This is strong meat for any but a really good chorus, which will repay the effort spent in learning it. There is a baritone solo. A contrapuntal section in the middle supplies good variety.—R.W.D.

ERNEST DOUGLAS: "*Benedictus es Domine*," 8p. c. (Gray, 15c) Starting with antiphonal effects, the full chorus soon unites in a good continuity. The canticle has had some settings of musical importance and some very poor ones. Here is a conventional piece of work above the average and available for any choir which needs frequent presentation of the text.—R.W.D.

CARL F. MUELLER: "*God is in His holy temple*," 7p. cu. (g. 15c) A rather short chorus useful for the opening of a service. A modal tendency adds to the effect. The harmony is normal and conventional, and the music comes off rather well and will suit the needs of the average choir.—R.W.D.

PORTIA SARVIS: "*A vineyard my dear Master hath*," 14p. c. o. s. b. (Gray, 20c) An extremely elaborate setting of a poem by Robert Norwood. The organ part is highly colorful although it is hard for me to accept the English Horn for the opening in four parts. There are many changes in time signature. Some may dislike both text and music but there is a considerable individuality in both which will find admirers. The final section is a choral background with a toccata-like organ part. This anthem should be examined.—R.W.D.

VAN DENMAN THOMPSON: "*Dear Lord Who once upon the lake*," 5p. qc. s. (g. 12c) Mr. Thompson has begun to make his presence felt in the field of church music, by his realization that the days of tonic and dominant chords are passing. Though the piano accompaniment merely duplicates the voice-parts, it is none the less a relief from the great bulk of so-called a-cappella music which frequently has none of the true nature such music ought to possess. Here is a quiet piece of devotional church music going no louder than an *mf* for its mild climax. Such music is of value to any choir and is recommended as being beautiful, modern, and idiomatic.—R.W.D.

VAN DENMAN THOMPSON: "*Mercy and Truth*," 9p. cu. (g. 16c) An unaccompanied anthem deserving attention from the choirmaster desiring a modern tinge. The harmony has interest and vitality by virtue of the free treatment of secondary seventh chords. Thematic invention is excellent. The part-writing presents no great difficulty for any good choir. It is time we began to present a greater proportion of first-rate American anthems rather than inferior material with a composer's name which looks impressive on a program. This is excellent music from beginning to end.—R.W.D.

MEN'S VOICES

GRETCHANINOFF, ar. H. D. McKinney: "*A song of joy*," 4p. cqu. (J. Fischer & Bro., 12c) Sane and useful, with no notes demanding an effeminate falsetto or an inaudible growl. Any good choir will find it practical and attractive.—R.W.D.

TCHAIKOWSKY, ar. H. Whitford: "*Praise ye the Lord*," 3p. cqu. (J. Fischer & Bro., 12c) Another men's chorus arrangement of the same general description as the Gretchaninoff. It is too bad that there are so many attempts to write for men, with no realization of the limitations or difficulties. These two numbers are absolutely practical for men's voices.—R.W.D.

What the Profession Thinks

A Few Selected Program-Notes

MARCEL DUPRE: CLOCHES DE PERROS-GUIREC

This number comes from a set of pieces termed the Suite Bretonne, because it was inspired by a vacation trip through the quaintly picturesque villages of Brittany.

It is a sunny summer morning in the little village of Perros-Guirec. Suddenly through the warm drowsiness a bell begins to ring, calling the townsfolk to chapel; and now they come—in couples, singly or in whole families, the pater-familias leading the way, all marching toward the chapel; and when the last has entered only the steady tingle of the little bell remains, growing fainter until it loses itself in the shimmering sunlight.—STANLEY E. SAXTON.

HARVEY GAUL: YASNAYA POLYANA

By the use of old Russian airs as a basis for his themes, Harvey Gaul, Pittsburg's composer and critic, has produced a work of great variety of treatment, based on an incident in the life of Count Leo Tolstoy. The composer

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gives the following explanation: "Yasnaya Polyana is the name of the town, birthplace and home of Tolstoi. As a young man he made up his mind to endorse Christianity; then anarchy and a rather bacchanalian set of students claim him; remorse chastens him, though the anarchists still influence him. Suddenly he decides to cast aside the works of darkness and come forth with the children of light."—MARSHALL BIDWELL.



—ABBREVIATIONS—

Should any new reader fail to comprehend the elementary abbreviations found in the current repertoire columns he will find full explanation on page 240 of the May issue. The Key to Publishers will be found on page 398, August issue.

Easy Organ Pieces

Selected Numbers of Fine Quality that Make Little Demand on Technic

By PAUL S. CHANCE

All the music under consideration in this column has been tested by your reviewer in the church service or recital, has been found both useful and beautiful, and is recommended on these grounds. When the cool days of autumn come, the outside windows of the church, which in summer admit confusing street noises, are closed, and thus permit the organist to play pieces requiring more delicate registration. Nearly all the following numbers are of this type.

Felix BOROWSKI, ar. C. W. Pearce: *Menuet in G*, 5p. 5 min. me. (tl, 75c). The names of the composer and the arranger would practically assure one of the value of this piece, and it has worked out well as a postlude of the lighter type.

Cesar FRANCK: *Cantabile*, 5p. 7 to 8 min. md. (xd, 60c). By reason of its moderate length, this, the second of the Three Pieces, is, for the church organist,

one of the most practicable of all the works of Franck. The gracefulness of his melodic lines, the charm of his ingenious harmonies, the serenity and radiance that pervade all his compositions are nowhere in greater evidence than here. The playing of this piece will prove not only to be a joy and delight to the organist, if he is equipped with the suitable instrument and the necessary musical insight, but a solace to the soul of him who hears.

Edward I. HORSMAN: *The Curfew*, 5p. 6½ min. me. (hn, 75c) For a number that is played everywhere it seems superfluous to record that this piece is always sure to go off well, and that it has been a great favorite. Mr. Horsman, who was an American organist and composer, and who died in 1918 at the age of forty-four, placed under the title of this number the first stanza of Gray's *Elegy Written in a Country Churchyard*, as illustrative of the picture he had in mind.

Sigfrid KARG-ELERT: *Harmonies du Soir*, Op. 72, No. 1, 4p. 5 to 6 min. md. (hn, 50c) This delightful number is the first of Three Impressions, all in modern cast, and is the most striking of the set. It requires much ingenuity to secure the proper registration, as the tonal changes are many. To do justice to the music a very good instrument is necessary, and it can be done beautifully on a two-manual if one is resourceful. The organist will be tempted to play this frequently as it is most interesting to him. As proof of the originality and individuality of the piece with its melting harmonies, auditors easily recognize it upon a second or third hearing and speak in favorable or, it may be, unfavorable terms!

Jules MASSENET, ar. Edwin Arthur Kraft: *Angelus*, from *Scenes Pittoresques*, 5p. 7 min. me. (g, 60c) If you try out this number and it does not strike you as ravishingly beautiful, it will be because the instrument on which you play is not adapted to the presentation of such music. The use of Chimes is almost essential, but the number may be interesting without them, always provided one follows the thought of Mr. Kraft, that "It is almost impossible to play this beautiful piece too slowly."

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T. Tertius NOBLE: *Elegy*, 3p. 5 min. e. (g, 60) This is one of the most useful preludes to be found, and although it is harmonically simple and technically easy, it requires very careful handling to secure the sustained legato effect intended. While this number goes well on a small organ, the best results can be obtained only with an instrument of adequate tonal resources, as indicated in the composer's directions for registration.

Old NEGRO Melody, ar. by H. T. Burleigh, and for organ by Richard Keys Biggs: *Deep River*, 3p. 3 min. ve. (r, 60) This beautiful spiritual is most carefully laid out for organ, and will be found useful by all who play, but especially by those in student days and by those who have very small instruments.

Thirty Offertories, ar. James H. ROGERS (o, \$2.00) An invaluable collection for a small outlay, finely edited, practically all the numbers included being technically quite easy. The following have proved to be especially successful: Beethoven, Minuet in G; Dubois, Andantino-Reverie; Faulkes, Berceuse in G; Gluck, Air from Orpheus; Rheinberger, Canzonetta in A-flat; Massenet, Elegie; Saint-Saens, Prelude to the Deluge; Tchaikowsky, Andante Cantabile, Fifth Symphony; Wagner, Cradle Song, and Dreams. The preface by Mr. Rogers is a very interesting article on the character of composition that should be used for the offertory, and the great majority of church organists will agree with the statement that the music presented for the offertory is "the organist's best opportunity for making the organ a vital and integral part of the service as a solo instrument," and further, that "it is unfortunate that, in many churches, the organ offertory has been supplanted by a solo or quartet selection. This may, if desired, follow the organ offertory, but should not, and indeed, cannot fill its place."

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

—NOVEMBER—

1. All Saints (in honor of religious martyrs).
2. All Souls (prayer for souls of the dead).
4. James Francis Cooke born, Bay City, Mich.
4. Wm. Faulkes born, Liverpool, Eng., 1863.
4. Mendelssohn died, 1847.
6. Paderewski born, Russian Poland, 1860.
6. Tchaikowsky died, 1893.
7. Rene L. Becker born, Bischeim, France, 1882.
8. Franck died, 1890.
9. Batiste died, 1876.
10. Martin Luther born, Eisleben, Germany, 1483.
11. Armistice Day, 1918.
12. Gustav Merkel born, Oberoderwitz, Ger., 1827.
12. Firmin Swinnen born, Montaigne, Belgium.
13. George W. Chadwick born, Lowell, Mass., 1854.
16. Edward F. Johnston born, 1879.
19. Schubert died, 1828.
20. Rubinstein died, 1894.
21. Sigfrid Karg-Elert born, Obendorf, Ger., 1879.
21. Henry Purcell died, 1695.
23. Lynnwood Farnam died, New York, N. Y., 1930.
25. Ethelbert Nevin born, Edgeworth, Pa., 1862.
25. Rheinberger died, 1901.
27. Alphonse Maily born, Brussels, Belg., 1833.
28. Orlando A. Mansfield born, Horningsham, Eng.
28. Rubinstein born, Bessarabia, Rus., 1829.
29. Myles B. Foster born, London, Eng., 1851.
30. John Hyatt Brewer died, Brooklyn, N. Y., 1931.
30. Thanksgiving Day.

New Music from Abroad

Paragraph Reviews

By ROLAND DIGGLE, *Mus.Doc.*

Dr. Henry G. Ley, the new president of the Royal College of Organists, has edited the two *Preludes and Fugues*, Nos. 6 and 14, of BUXTEHUDE (Oxford-Carl Fischer). In playing these works over it is difficult to believe that they were written some 200 years ago. There are a freshness and charm about them that should appeal to organists and audiences everywhere. I have played them both a number of times and recommend them, for church use and teaching, most heartily.

A little two-page *Larghetto* in F by Thomas Attwood WALMISLEY is interesting; it gives opportunity for effective use of solo stops and should make an admirable voluntary (Novello-Gray).

Book Two of *Selected Pieces for the Organ* (Novello) is worth looking into. Among the ten excellent pieces in the book I would mention the jolly *Trumpet Minuet* of HOLLINS, the stirring *Allegro Marziale* of GREENHILL, the church prelude on St. Peter of DARK, and the charming *Communion* of LEMARE. All the numbers are fairly easy and can be made effective on a modest instrument.

In my book-reviewing for other periodicals I have recently come across three books that cannot fail to interest organists and musicians. First, Ferruccio Busoni by Edward J. Dent (Oxford). It has been a long time since I have come across a book that has held my interest as much as this life story of a really great musician. Without doubt it is one of the best biographies written for many years and Professor Dent deserves our thanks for giving us so sympathetic a study. The chief aim of the book has been to tell the story of Busoni's career and to present his many-sided personality as far as possible in his own words. I am sure that everyone who has the work in his library will return to it again and again with renewed interest and never fail to get inspiration from its pages.

Equally as interesting is Claude Debussy His Life and Works by Leon Vallas, translated by Maire and Grace O'Brien (Oxford). In his preface Mr. Vallas says: "In this book I have avoided all biographical details the publication of which might be deemed premature and indiscreet. The secrets of his private life belong to those who shared it and who bear his name. For the purposes of this book I have made use only of such documents as were originally intended for publication or which by chance become public property. To my mind, the really interesting points in the life of a musician are his works, his activities and his influence on his contemporaries." The book is written in a fascinating style and it is difficult to see how any better biography of the composer could ever be written. It is the sort of book that once started it is difficult to put aside until the last page is reached.

No organist can afford to overlook *Choirs and Places Where They Sing*, by Sydney H. Nicholson (Bell). Dr. Nicholson was for some years organist of Westminster Abbey; in this splendid book he gives us the full benefit of his long and varied experience. It is written to appeal to the general reader in such a way that he cannot but find interest in a subject too often regarded as one concerning only the specialist. Perhaps because I agree with Dr. Nicholson in almost everything I am inclined to say that this is the finest book on the subject that I know of. Be that as it may, no organist can read the book and fail to get a great deal of advice and help from it. I recommend it very highly.

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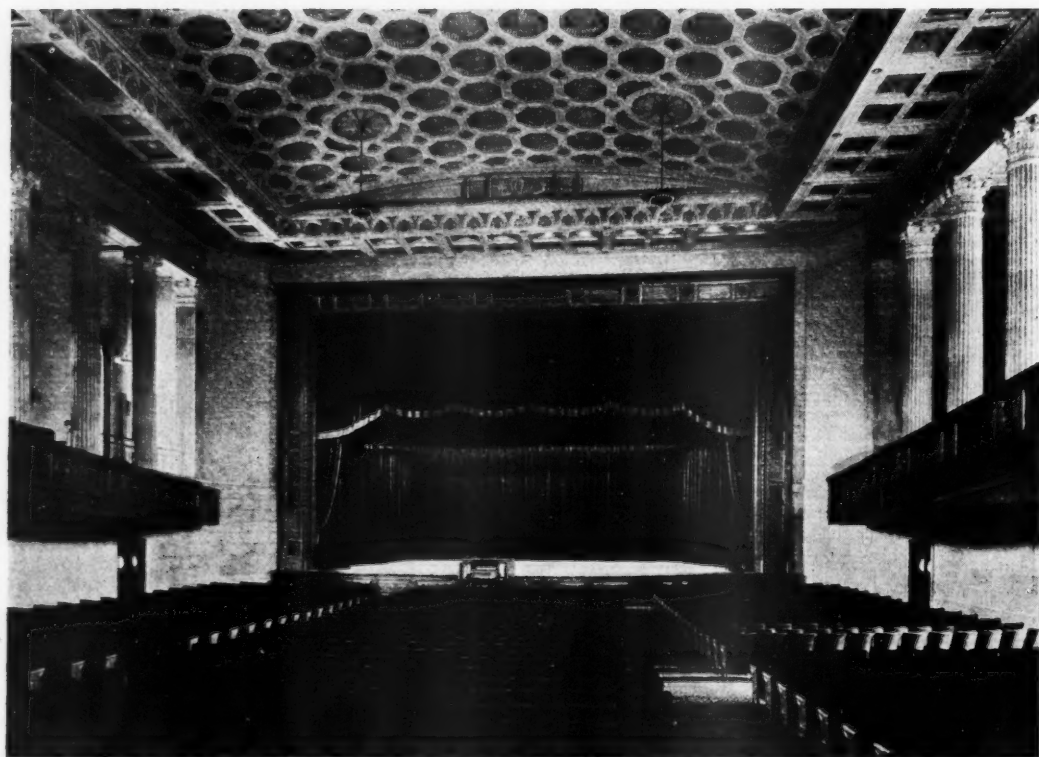
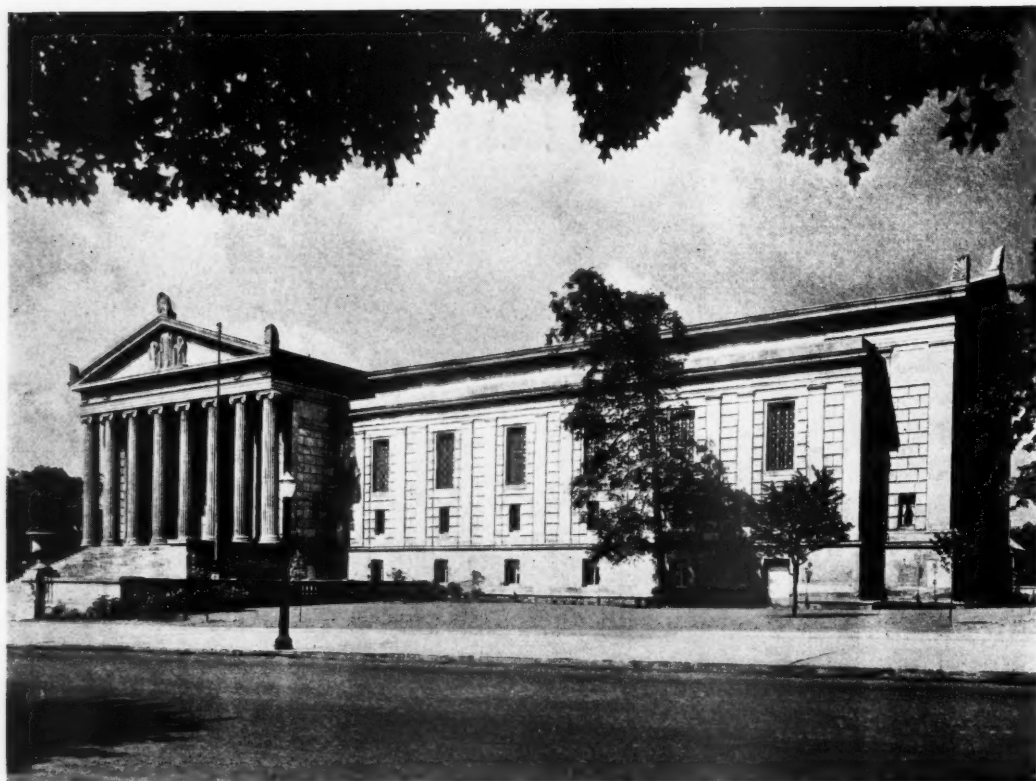
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The AMERICAN ORGANIST

Vol. 16 SEPTEMBER 1933 No. 9

The Next Step Forward in Organ Design

Organ Building and Organ Playing have now Progressed to the Point Where a Clarified Ensemble must Displace the 8' Rumble

By J. B. JAMISON



IMITATION is the sincerest flattery; but while privately gratified, one is sometimes tempted to sympathize with Stevenson, who in one of his prefaces acknowledged his indebtedness to another writer who had not only lifted one of Stevenson's stories, practically intact, but had been complimentary enough to endorse it to the extent of signing his own name to it.

And so after seeing three of my specifications in print, recently, with an organ built from one of them the subject of an enthusiastic article by a gentleman, who, after accepting my suggestions as better than his own, professes to have designed it, I would like the privilege of putting out another specification, embodying a principle of design, over my own signature, and being allowed to grant permission to one and all who like it to use it, first establishing the fact that I had some small part in originating it.

And yet it must be said that it is less original in conception than in application and combination, and acknowledgment is made to Silbermann, Lewis, and Compton, all of whom in turn were and are indebted to their predecessors.

As I see it, our usual plan of building up the Great of a three- or four-manual organ of good size is upside-down and wrong. I have been growing in this conviction for over a year, and while in San Francisco this Spring, came to the conclusion that there is a better way.

I was talking with one of that city's most distinguished organists, who is an even better pianist. He said "The organ is not my instrument. The thing that keeps it from being a serious musical instrument is lumpy, undigested eight-foot tone." I replied that in France such is not the case, but that many of the foremost French musicians were and are organists, and that the French organ has something to it that engaged the serious attention and respect of men like Franck, Guilmant, Faure, Saint-Saens, Widor, Vierne, Tournemire, etc. That that "something" was an evenly balanced and distributed ensemble of all contributing voices, and certainly not characterized by lumpy or undigested tone. That Bach was

interested in the organ of his day, and it too was free from the defect mentioned.

We agreed that our Great Diapasons were too conspicuous and individual, and that soft rich tone, through the provision of soft mixtures, as well as brilliant powerful rich tone, through more mixtures, were lacking in our American organs.

I would say the English school of design turns out the most majestic, the German the most subtle, the French the most logical instruments. The problem of combining the best features of all three into one excelling type has presented difficulties that, while not insuperable, have been puzzling. Both the German and the French systems are nearer right than the English, but the latter surpasses them in dignity and beauty, largely through superior voicing of Diapasons and reeds. If this superior grade of voicing could be worked into such an international ensemble, there is no reason why organs better than any so far built could not materialize.

The English idea—at least as evidenced in the best English organs—has been brilliant powerful mixtures superimposed on still more powerful double, unison, octave, twelfth, and fifteenth, but always with the stipulation that the unison Diapason weight should predominate, and should be supplied by individual unison Diapason registers. In America we have fallen heir to the worst of this system, and our best work has over-emphasized eight-foot tone. England and America have tried to provide this unison dominance in the face of such obstacles as dead and overlarge rooms. Our solution has been to add more powerful and more stops. The result has been forced, unassimilable, unmusical tone, and lack of cohesion because of these protruding voices.

There are a great many disadvantages to this system. Unless the timbres of the several Diapasons are greatly varied, no real increase in power is obtained, and it may be difficult to avoid monotony when several unison Diapasons are placed in the Great. But one of the major objections to this way of going at things is the uselessness in church work of such loud eight-foot stops. In the average four-manual organ in the average large American church, the first Great Diapason is rarely usable except for full organ. Because of its fundamental quality and weight it cannot mix with other registers,

and whereas it should—as should all single ranks of pipes—be usable, it is almost completely inflexible and aloof.

The danger of such a system lies not only in the waste just mentioned, but in the consequent intractability of other unison voices scaled and powered to take their stations in the build-up of such a general conception. Cornopeans have been too loud. Tubas have been voiced as Trumpets, in the endeavor to impart brilliance to a full section or full organ otherwise lacking it. Flutes are too loud for strings in order to space the build-up to such Diapasons. Power of individual registers has been carried to the extreme of putting it into four-foot flutes—than which nothing more inefficient could be thought out.

How can unison Diapason tone sufficient to the support of imposing, thrilling upper-work and full organ be had, if not in this way? The complete and detailed answer has been available in the organs of France and Germany since the seventeenth century, but we have not chosen to utilize it.

Simply expressed, it is this: Instead of a flue power apparatus consisting of single ranks of heroic unison Diapasons, use the Cornet system as developed by the Silbermanns. Instead of supplying eight-foot weight through individual registers of that pitch, supplement them with Cornet-resultant tone. Instead of making the individual Diapasons louder than the mixtures, make the Cornet louder than the unison Diapasons.

Such a system, instead of dumping a lump of insoluble eight-foot tone into an alleged ensemble, spreads or dissolves real and resultant eight-foot weight over the compass of the Great Organ. The Cornet, from middle-C, has a composition of 1-8-12-15-17, a pitch range of seventeen whole tones. The eight-foot rank (1) is made two to three scales larger than the major individual Great Diapason. The octave and twelfth make substantial resultant unison tone, as do the fifteenth and seventeenth.

All these pipes are cut low, nicked sparsely or not at all, the Silbermann method, or fine nicked as in Schulze work, and the tone of even the big rank is clear, not thick. Weight and well-spread pitch brilliance are contributed at one and the same time. The English-American and the Cornet systems could be compared to undissolved lumps of sugar in a cup of coffee, as against the same amount of sugar, well dissolved. It is impossible to get real resultant weight from little pipes. The Cornet scales must be larger than those of the independent unisons.

Immediately the individual Great eight-foot Diapasons are released from the burden of carrying the middle-pitch load. They can now be voiced well within capacity, sweet-toned, and, fully as important, they are now not too loud to be used frequently, alone or in combination with other voices. Already the gain is sufficient to justify a right-about face from what we have been doing, and a turn to this more scientific and musical method.

It is not strange that the two best Diapason choruses in England should have been made in a manner very similar to this suggested one. At Armley, Schulze scaled his double, unison, and octave alike and of equal power. On top of them he piled another Great, in his mixture, of equal weight, and even better located, so that it sounds louder than an equivalent amount of the rest of the chorus. If his mixture had been split into two sections it would have helped his build-up, but few have criticized what it does to the full Great. At Southwark, Lewis made an even better chorus. At first glance it appears to have but two unison Diapasons, but closer investigation will disclose four. For his Cornet has a unison in it upwards from middle-C (not downwards, for that would

thicken things too much) and his mixture likewise provides a unison rank upwards from the same point.

The composition of this Cornet is worth study. In the lowest octave it is 12-15-17, adding sparkle to the bass; in the next octave it is 8-12-15-17, adding the same sparkle and also a touch of octave, with some resultant unison tone; from middle-C on, it is 1-8-12-15-17. Comment is unnecessary. Nothing better could be conceived.

Silbermann, according to the scales Dr. Schminke has so kindly made available, made his Cornets of pipes larger than his Great major Diapason. Schulze made his Armley mixture the same size as his first unison. Silbermann's octave was as large as his unison, and Schulze followed the same ratio. Lewis took Schulze's incomparable Diapason and added to it a Cornet of composition similar to, though better than, that used by Silbermann (who had copied a French model). I do not know the scaling of the Lewis Cornet at Southwark, but whether it is larger than the first Diapason or not, it seems to me it very well could be, for at the console this unison voice that sounds so glorious down the church is bitter medicine to the casual taste, and seems winded to the very limit of capacity. Lewis' octave is just a shade weaker than his first unison. He, as well as Silbermann and Schulze, understood fully the importance of this member of the Diapason chorus. This point is somewhat lost to us, for we appear to forget that the octave is the bridge linking the middle to the upper-work, and that if it is not strong enough, the tonal structure collapses. If the octave is weak, or is wrong in timbre, upper-work no more than adequate will sound conspicuous and detached.

Lewis as well as Schulze profited from the nature of his chosen Diapason timbre. Such tone blends magnificently. More than the usual amount of it can be added to voices of choir or congregation without smothering them. Its sweet clarity and clean speech never pall. This is especially true of Schulze timbred upper-work and mixtures, which are invaluable for vocal accompaniment. This statement is made to contradict the expressed opinion of some who feel that in a small organ strong upper-work is out of place and cannot be used for such a purpose.

If the Cornet, then, is as powerful as the average full Great, and the Diapasons build up to it in strength, how can they best be joined to it? Avoiding Schulze's mistake, the way is shown by the French and German systems through the provision of several mixtures of intermediate powers. These, with the help of individual mutations, make possible a number of different ensembles within the Great, all varying in power and flavor. This is an alluring prospect—all sorts of combinations, expressing different moods, applicable to choir accompaniment, service or concert work, making several organs from one section!

If the major unison Diapason is bright in timbre—as logically it should be, so that the crescendo can follow the natural law ordaining that all tones grow brighter as they grow louder—a moderately loud and brightly voiced Cymbal of the English type, such as 15-19-22-26-29, may be provided. Then a softer mixture such as Harmonics 17-19-21-22, contributing different partials, will serve as a start for the mixture build-up. The Great should have such soft rich tone as well as other sections. If there are three individual eight-foot Diapasons, and another derived from the double—which is such a sensible provision that there can be no argument against it—we can work out these various color and power groups of unison, octave, etc., plus mixture tone, as above described, with the exercise of very little ingenuity.

But the partials listed in the formerly mentioned mixtures are customary and a trifle stale. How about such things as sixteenths and twenty-thirds, by which to add a spice of mystery and enrich the texture of the whole? There is nothing more elusive than this "ninth." If correctly soft, what else can so make one wonder what it is, exactly, that one hears? Of course there is no reason for leaving out anything where there are sufficient money and space, but there is an inexpensive way of getting the use of such harmonics by means of the Compton type of mixture, which requires no additional pipes. The objection that the off-unisons are derived from tempered tuning does not hold. No one can possibly tell, in such a melange of real and synthetic work, if they are "clear" or "tempered." The best way I know to show what can be done through this system of chorus work is to cite the Great of the specification I drew for a California organ early this year. This was an instrument to have eighty-one voices, of one hundred and two ranks, from which one hundred and twenty-nine stops were derived. The Great had twenty-one voices, thirty-three ranks, twenty-five stops, three borrows, and nineteen hundred and eighty-four pipes: its content is shown herewith.

THE PROPOSED GREAT

V 21. R 33. S 25. B 3. P 1984.

THE DIAPASON CHORUS

- 16 DIAPASON medium bright 85m
 - MELODIA 16' octave stopped 97w
 - 8 DIAPASON-1 Schulze 61m
 - Diapason-2 (from double)
 - DIAPASON-3 foundational 61m
 - DIAPASON-4 tapered 85m
 - 5 1/3 QUINT tapered 61m
 - 4 OCTAVE Schulze 61m
 - Principal (from Diapason-4)
 - 3 1/5 TENTH 61m
 - 2 2/3 TWELFTH to GG 44m
 - 2 FIFTEENTH 61m
 - IV HARMONICS 17-19-21-22 244m
 - III CYMBAL 15-19-22 183m
 - II-IV CYMBAL 26-29-33-36 184m
 - VIII Synthetic Mixture 8-12-15-15-16-19-22-23
 - V CORNET 1-8-12-15-17 269m
- THE REMAINDER
- 8 HARMONIC FLUTE 61m
 - Melodia (from 16')
 - GEMSHORN 61m
 - DULCIANA 61m
 - 4 FLUTE OUVERTE fluty Diapason 61m
 - 16 TROMBONE 61r
 - 8 TROMBA 61r
 - 4 CLARION 61r

In the proposed Great there are twenty-six ranks of mutation and mixture-work, yielding a texture impossible to secure by any other means, and in evidence from *mf* to *ff* volumes.

It is easy to see that a variety of ensembles can be made from it, based, individually, on the Quint, Tierce, or other harmonics, and flavored by the clean, bell-like or clang tone of the responsible partials. Full Great, using them all, would be as harmonically rich as could well be desired.

The flue chorus in this particular instance was all to be on 4" wind, with the reeds on 10". Though named Trombas, these reeds were to be brighter than orthodox Tromba quality, so as to blend with the brilliant flue ensemble. This combination of the British type of Great reed with the English-German flue chorus, should, as I

see it, make a Great as fine as anything ever built—perhaps finer.

The following combinations show something of what could be done with such a scheme, in the way of variously flavored flue ensembles.

Double Diapason, First Diapason, Quint, Octave, Twelfth, Fifteenth, III Cymbal, II-IV Cymbal. Nothing but C-G tone throughout—clean, firm, bright—with that glitter of high partials of good power that marks the Schulze Great. This is the "Silver-shower."

16' Melodia, Second Diapason, Principal, Tenth, and Harmonics 17-19-21-22—based on Tierce tone and yielding a bell-like tinkle. Totally different in power and color from the first combination.

Add the Cornet to the first combination (Schulze chorus) and get the effect of Lewis' work at Southwark.

Double Diapason, First Diapason, Octave, and Synthetic Mixture, introducing the "D" tone through the sixteenth and twenty-third—quite a new effect.

All five mixtures plus the Double, First Diapason, and Octave.

The two 4' Diapasons plus the two Cymbals, yielding a bright, breezy Positif quality.

Double Diapason and Cornet in top octaves—totally different from anything so far mentioned.

These are merely a few of the many musical and interesting combinations that can be drawn from the proposed Great, that could not be drawn from a stereotyped one.

The build-up would be something like: Dulciana, Gemshorn, Melodia, Harmonic Flute, Fourth Diapason, Flute Ouverte, Third Diapason, Principal, Harmonics, Second Diapason, 16' Melodia, First Diapason, Octave, Twelfth, Fifteenth, III Cymbal, Double Diapason, Quint, Tenth, IV Cymbal, Synthetic Mixture, Cornet, Tromba, Trombone, Clarion.

Now the interesting part comes in, in that the build-up can, so to speak, be started backwards. Draw first the Cornet. This gives balanced 8', 4', 2 2/3', 2' and 1 3/5' tone. Add to this the fourth, third, second Diapasons, Principal, First Diapason, Octave, Twelfth, Fifteenth, Double Diapason, Harmonics, Cymbals, Synthetic Mixture. Of course this latter order would begin with big tone, but it would be a particularly lovely quality of tone that would mix well and would not be lumpy.



NOTE: The Author raises the question of the value of synthetic stops. He uses in the proposed Great an eight-rank Synthetic Mixture which cannot be duplicated by the organist at the console; the Mixture is composed partly of stops not present in the specification independently but created from the 16' Diapason, Melodia, and other registers purely for this Mixture. When such derivations are made the resulting stop is a genuine borrow representative of far greater values than a few short pieces of wire and a little solder.

T.A.O.'s specification standard is therefore changed to count such synthetic creations as legitimate borrows, which certainly they are, and valuable additions to the playing resources offered the organist. When designers submit stoplists in which synthetic stops are thus created it is requested that they furnish the details so that the synthetics may be included in the count of stops.

The contrasting Great stoplist used by Mr. Jamison is representative of the general type frequently used but is not taken from any special instrument, as he does not recall any organ with a Great built to this specification.—T.S.B.

The Schulze Diapason would be voiced well within capacity, inasmuch as it would not be called upon to shoulder the load of contributing the bulk of the eight-foot tone. This singing stop, with its exquisite innate richness, conveying to the ear the impression that it contains a small mixture within itself, is the finest of all Diapasons. It is in no sense white tone, as can, to a certain degree, be said of Silbermann tone. It is the last word in expressive Diapason quality. The second, third, and fourth Diapasons to be, in that order, more foundational, so that small Diapasons of the Swell and Choir can be voiced as Geigen or Violin Diapasons without duplicating them. This contrast is impossible if the weaker Great Diapasons are voiced stringy.

As to the question "Will such a Cornet mix with Schulze chorus work?" I can say it will if not made too foundational. There is no need to go to extremes in giving the Cornet pipes too much body. When scaling and voicing are correct, this type of Great is the only one I know in which it is not dangerous to push an unfamiliar piston. A minimum of care and judgment are required to insure blend.

Compare such a Great with the one made up according to the second specification. Obviously while there is little real mixture-work, there is plenty of separate mutation-work and upper-work, and the first unison Diapason carries the eight-foot load. It therefore has to be voiced foundational, destroying the perfection of the crescendo, and full Great would be a hollow shell compared to the grandeur of the first scheme. There is only one way to build it up. If one departs from that fixed order, error follows. The first Diapason can never be used except with full Great. It is not a voice of beauty or expressive nature, because it is burdened with too much foundational quality and power. There is no need to go into detail.

Of course the first scheme costs more to build, but with the exception of the Contra-Melodia and the several additional mixtures, the pipe content is the same as that of the other one. The borrowing of the second Diapason from the double, the Principal from the fourth Diapason, the unison Melodia from its 16' costs little, uses up little space. The synthetic mixture will not cost to exceed \$175.00.

The word Harmonics is supposed to indicate a voice of delicate rather than powerful nature. The inclusion of the flat twenty-first would show that, for this par-

tial must be kept soft. The desire, throughout the second scheme, is evidently for a powerful eight-foot organ in which brilliance is to be supplied by the reeds—totally contrary to the better plan of a satisfactory flue chorus supplemented by reeds. The tone of the second full Great always gives the impression of a piece of cloth in which the warp is of ropes, the woof of threads. That of the first scheme has a texture evenly woven and closed up. Leave the Clarion out of the second scheme and the result would be too dull for words. It is time we recognized the superiority of complex harmonic tone and got away from the comparatively simple or primary grade exhibited by this second scheme.

There is another advantage to the Cornet system—used as a power-apparatus—that at times assumes major importance. If the church is practically a cathedral, and the organ is placed in chambers back of a grille or pipe front, there is no other way in which enough eight-foot tone can be provided without forcing the individual registers.

We have been accustomed to copying the essential points of cathedral schemes and forgetting that we are transplanting them to acoustic conditions entirely different from those that made the continental and English cathedral organs successful. The organ is at the mercy of room resonance and tone openings. If it were to be placed on the choir screen, in the chancel clerestory, or in the west gallery, where nothing would impede direct emission in all or most directions, the European schemes could be duplicated with success. One unison Diapason on the screen is worth three in a chancel chamber—which is no more than a six-sided box with but one side open. Until we provide equally favorable locations for our organs we cannot hope to equal results.

The Cornet steps into the breach when the builder is confronted with a chamber installation and, taking the unison load to itself, allows the unison Diapasons to be voiced musically instead of forced. It supplies weight, drive, and brilliance. It is the only way I know by which conditions we have to meet can be overcome.

The conscientious builder should regard each church as a separate problem and design his chorus work for the one building concerned. Stereotyped specifications are too often submitted, regardless of individual conditions.

The lumpy, undigested eight-foot tone that my San Francisco friend complained of cannot be avoided where schemes such as the second one listed above are used. There is no real climax of flue brilliance.

There is a difference between genuine flue brilliance—deep rich harmonic texture—and the quasi-brilliance that comes from a few powerful trumpety reeds supplemented by inadequate mixtures. There is even more difference between a good Cornet backed by unforced unisons, and the fog-horn Diapasons we have accepted as necessary to the provision of adequate eight-foot dominance.



—AN ORGAN BUILDER'S ISSUE—

Unexpected but none the less welcome events have turned this issue of T.A.O. into an Organ Builder's Number. Only rarely today do we meet the narrow viewpoint that the welfare of the organist does not depend upon the excellence of the organ; it is a source of unusual gratification to be able to present such a wealth of sterling materials on the organ all within the covers of one issue, with every article exhibiting a forward-looking leadership.—THE EDITOR.

A CONTRASTING GREAT

V 17. R 20. S 17. B-. P 1220.

THE DIAPASON CHORUS

16 DIAPASON 61m
8 DIAPASON-1 high cut, coarse nicked 61m
DIAPASON-2 brighter tone 61m
DIAPASON-3 Geigen 61m

5 1/3 QUINT 61m

4 OCTAVE 61m

3 1/5 TENTH 61m

2 2/3 TWELFTH 61m

2 FIFTEENTH 61m

IV HARMONICS 17-19-21-22 244m

THE REMAINDER

8 HARMONIC FLUTE 61m

GEMSHORN 61m

DULCIANA 61m

4 FLUTE 61m

16 TROMBONE 61r

8 TROMBA 61r

4 CLARION 61r

How About an Ideal Organ?

What Happened when an Organ Architect was Assigned the Task of Writing the Specifications for an Ideal Organ with No Restrictions



OF ALL the implements and instruments in the world the organ is the only one that is never built to an ideal. If price does not limit it, space does; and when neither price nor space furnishes the limitations an organist somewhere with "ideas" all his own pops up to ruin the job. An organ builder never has opportunity to build an adequately large organ up to 100% of his own idealism and artistry.

The following instrument began as a friendly argument between two men, each of them equally certain the other didn't know what he was talking about. That was the challenging attitude, but in reality the party of the second part had and has the keenest respect for the Author's ideas on organ design and his effort was to see just what Senator Richards had in mind as an ideal foundation for an ideal organ—the minimum and the maximum both at one and the same time if possible.

Having now completed that task, having allowed the materials to ferment over a long winter and torrid summer, we present the results for the benefit of all our readers.

The thought persists that our organ builders ought to be assisted in the development of an ideal market free from the limitations of money and space. When Stradivarius was making his violins and Steinway his pianos the ultimate effort, once a reputation had been established, was to build the very finest violin and the very finest piano possible. Has any organ builder anywhere in the known world ever had a similar opportunity? Has the organ-building market ever said to the organ builder, "Plan a perfect and complete product, there are no limitations"?

Why not? Our organ builders are too honest for their own good, but their honesty is quite guarantee enough that any purchaser making such a blanket contract would receive more than he deserved for his money. So the thought comes to mind that perhaps some day some organist will be so fortunate as to find himself working in a beautiful church, with a millionaire at his elbow, and a new organ guaranteed on the simple basis of going without competition straight to the builder of his choice and saying to him, "Here is our auditorium; take all the time you need, and all the space, but put your whole name into this organ and build it as your masterpiece. There are no limitations. Checks will be written when and as you want them."

Senator Richards has designed with that degree of freedom and I believe he has made a great contribution to the art of organ design. But how much greater would the benefits be if an instrument could be similarly designed and built by one of our master builders. It is not an unreasonable suggestion, is it?

EDITOR'S PREFACE

The purpose was that the Author, representing the strict school of organ design, should have the privilege of naming the first fifty stops of a four-manual organ and that the Editor, representing that school of design (or lack of it, as the Author would prefer) that wants the organ to make music first and be theoretically correct afterwards,

should name the other fifty to make a four-manual organ of one hundred stops. Each individual was to write his requirements without consideration of limitations of money or space. We hoped in that way to get a good organ.

It was soon discovered that it's a waste of time to argue with an organ architect, so the Author wrote the whole thing.

AUTHOR'S PREFACE

The Editor and the Author were arguing tonal design. The Author said he could put all that was essential to a good four-manual organ in about forty stops. The Editor said that the Author ought to have his head examined. The Author offered to prove it. Taking a piece of paper he wrote down the stops as they appear in the first list, comprising the complete organ presented herewith.

The Editor wanted to add the fancy-work and after looking it over he began to wonder where to begin. Finally the Author said he liked fancy-work too, and all the delightful little thrills that give so much pleasure to the Aunt Susies who love to weep with their organ music. So he filled in all the icing on the cake.

After looking at the thing again nearly a year later the Author would make three changes: adding the Pedal Mixture, the Swell Diapason, and the Ancillary-String Clarabella, all of which appear in the specifications herewith.

The Author considers that this design is intended to show what constitutes the real part of the organ and what constitutes merely the inessentials which take up so much room and money, and divert one from the real organ.

THE COMPLETE ORGAN

This primary organ as presented herewith is complete in itself. It will play Karg-Elert as perfectly as Bach. (So says the Author.) It will serve as artistically for a respectable church auditorium as for a concert hall, though manifestly if a specialized instrument alone were to be considered this plan might be somewhat different.

Our stoplist gives all the essential details of value to the organist, including that most essential factor of dynamic strength—for who in the organ profession would be so careless as to draw a stop without first knowing how loud it was? Strange that our stoplists have given such scant attention to this prime factor.

A COMPLETE ORGAN

Specifications by Senator Emerson Richards

V 43. R 68. S 43. B —. P 4578.

PEDAL: V 9. R 11. S 9. B —. P 352.

32 DIAPASON mf 18" 12" 32m

16 OPEN WOOD f 13x15 12" dl 32w

STOPPED WOOD mf 10x12 7 1/2" 32w

8 PRINCIPAL mf 44 7 1/2" 32m

III MIXTURE mf 7 1/2" 96m

4-2 2/3-2

32 BOMBARDE ff 15" 30" 32mr

16 POSAUNE fff 10" 30" 32mr

TRUMPET mf 6 1/4" 12" 32 mr

8 CLARION f 4 1/2" 12" 32mr

GREAT CC-c³. 3 3/4":

V 9. R 17. S 9. B —. P 1241.

UNEXPRESSIVE

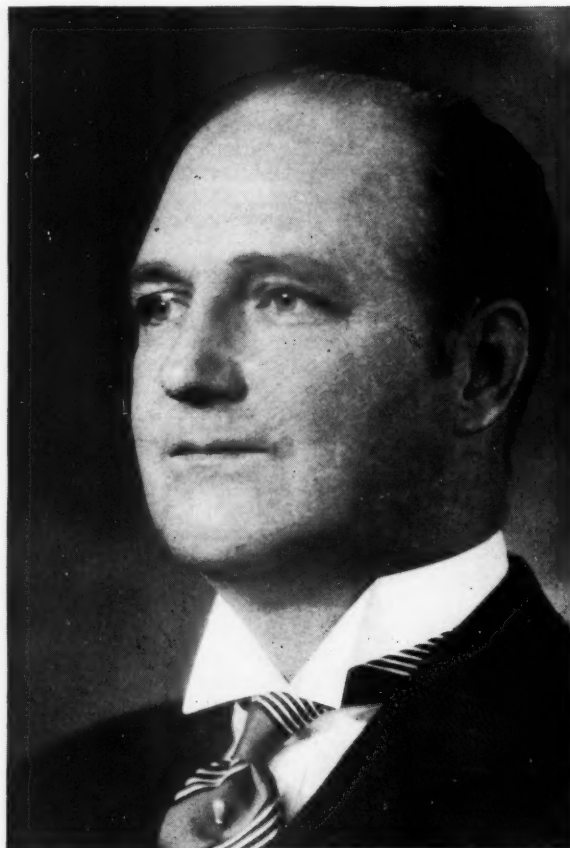
16 DIAPASON mf 30 73m

- 8 DIAPASON-1 f 40 73m
DIAPASON-2 mp-mf 43 73m
4 OCTAVE f 52 73m
PRINCIPAL mp 56 73m
2 2/3 TWELFTH mp 61 73m
2 FIFTEENTH mp-mf 65 73m
V FOURNITURE f 365m
12-15-19-22-26
V SESQUIALTERA f-mf 365m
10-15-17-19-22
SWELL CC-g⁵: V 5. R 11. S 5. B —. P 880.
8 DIAPASON mf 44 7 1/2" 80m
VII PLEIN JEU f 10" 560m
8-12-15-19-22-26-29
16 TRUMPET mf 4 3/4" 15" 80 mr
8 TRUMPET mff 4 1/4" 15" h 80mr
4 CLARION mf 3 7/8" 15" h 80mr
(No Tremulant)
CHOIR CC-c⁵, 4":
V 10. R 10. S 10. B —. P 730.
8 DIAPASON mp 46 73m
SPITZFLOETE mp 48 73m
ROHRGEDECKT mpp 50 73m
4 SPITZFLOETE mp-mf 60 73m
2 2/3 NASARD mp 66 73m
2 FLAUTINO mpp 74 73m
1 3/5 TIERCE mpp 76 73m
1 1/7 SEPTIEME mppp 80 73m
1 BLOCKFLOETE mpp 78 73m
8 TROMPETTE mf 3 1/2" 73mr
Tremulant
SOLO: V 3. R 11. S 3. B —. P 803.
IX GRAND CHORUS ff 40b 15" 657m
10 2/3-8-5 1/3-4-3 1/5-2 2/3-2-1 1/3-1
8 TUBA fff 7 1/2" 30" h 73mr
4 TUBA CLARION ff 5" 30" h 73mr
(No Tremulant)
ANCILLARY STRING-1 15":
V 7. R 8. S 7. B —. P 572.
16 CONTRABASS mff 44 73m
8 CELLO mf 52-48 73m
CELLO CELESTE mf 52-48 73m
VIOLA p 64 73m
VIOLA CELESTE 2r pp 68 tc 134m
CLARABELLA mp 3 1/2x4 1/2 73w
4 VIOLA mp 76 73m
Tremulant
(L means Solo, T String-1.)
Ped.: G. S. C. L. T.
Gt.: S. C. L. T.
Sw.: C. L. T.
Ch.: G. S. C-16-4. L. T.
So.: G. S. C. L-4. T.
St.-1: T-16-4.
Crescendos 5: S. C. L. T. Register.

This stoplist was designed by Senator Richards Sept. 6th, 1932, and the next morning the specification details—scales, pressures, dynamics, materials—were added without benefit of reference to books or documents of any kind relating to the organ.

In our next issue we shall complete the organ (or perhaps destroy its purity, as no doubt Senator Richards would think) by adding to it the supplementary materials he himself specified on the same occasion as a concession to the deteriorating taste of the party of the second part who insisted on having something musical in it somewhere.

We would warn any critic who may be inclined to be disgusted with the Swell Organ as here planned that the Ancillary String Organ can be made just as much a part



DR. GEORGE HENRY DAY

Organist and composer whose church compositions are the subject of review on page 466 of the present issue. Dr. Day has frequently appeared as conductor in the first performance of his cantatas and other choral compositions in extended forms; one such performance of special note was given for the N.A.O. convention last year in Rochester. The seven members comprising Dr. Day's family have combined into a miniature ensemble group for the study of music.

of the Swell as though it were built into it, merely by the touch of a coupler.

This specification is the property of its designer and T.A.O. but it may be used by any T.A.O. reader by no more complicated process than giving credit to its original designer.

NOTE FROM AUNT SUSIE

If it did not cost too much this would make the loveliest little two-manual organ in our town, merely by shutting off the wind from the Great, Swell, and Solo. Of course if we ever had another World War we would need the Solo Organ.

WARNING NOTE

Next month we shall ruin the cake by adding the icing. New readers unfamiliar with organ matters will find the data more interesting if they remember that the various elements of each register are presented in this unvarying order: pitch, name, dynamic strength, scale, wind-pressure, special details, number of pipes and material. In the present instance no confusion results from occasional omissions.—T.S.B.

Progress of the Century in Organ Building

An N.A.O. Convention Address

By W. W. KIMBALL

Of the W. W. Kimball Company

IT WILL BE noticed by the program that I have been assigned the subject, Progress of the Century in Organ Building. Were I to enter into a thorough discussion of that subject the entire four days of this convention could easily be devoted to it, so with only 15 or 20 minutes at my disposal, I shall have the opportunity to merely touch upon the more prominent aspects of organ-building progress.

As we look back over the past century, we find that several quite remarkable developments have taken place. Most of these quite naturally took the form of mechanical and structural improvements, since it was this particular part of the organ-building which appeared to be most deficient; but at the same time there was much that could be done to make the organ tonally more attractive to the American public, and that this was accomplished with considerable success, has, I believe, been rather well demonstrated. At any rate, it is undoubtedly true that organ-building made more progress during the century just past than in all the years together prior to 1832.

At the beginning of the 19th century, the organ seemed to have become almost static in its development, the builders having gone as far as they could within the limitations placed upon them by the tracker action and inadequate blowing equipment. Tone quality had also become more or less static, and specifications were designed along what we are pleased to call today classical lines, which phrase I interpret to mean in general terms a full set of pipes for each stop and enough upper-work and corroborating harmonic sets to give the flue and reed ensemble that degree of clarity and brightness deemed necessary by the individual builders.

A major advance in the improvements of the old tracker action took place in 1832 when Charles S. Barker, of Bath, England, invented a pneumatic contrivance which he named the Barker Lever. This invention placed a small bellows in the middle of the key-action and used the organ wind as a force to help operate the tracker action,

thereby removing much of the effort formerly required to operate the organ keys. From the best available information, it seems that Moitessier, a Frenchman, designed the first tubular-pneumatic action in 1835.

These two noteworthy events really mark the beginning of all our modern developments, and from that time on, improvements and inventions came thick and fast—first the perfection of the pneumatic action, then closely on its heels, the electro-pneumatic action. Within the last ten years very serious attempts have been made to put the organ on a more or less synthetic basis by use of the new radio-electric inventions of various engineers, but since none of these efforts has so far resulted in more than quite good imitations in some instances, and also because none of the regular organ builders has been involved in these attempts, I shall say no more on this particular subject than to offer the opinion that unless the musical taste of the entire country is completely altered, and unless the modern American organ builder fails to cater to the public taste in some degree, the so-called pipeless or radio organ will remain in the same category with other novel inventions.

Almost paralleling these mechanical improvements came a change in tone quality, principally the noteworthy improvement in reed tone and the invention of orchestral imitative effects—these latter made possible by the use of higher pressures than were possible with the old mechanical action and limited blowing equipment. The mention of imitative orchestral reeds brings to mind the great contribution which Mr. Ernest M. Skinner has made to the advancement of organ building, particularly in connection with orchestral tone color, although his work in developing such stops as the Erzähler and Flute Celeste is equally worthy of note. During the last thirty years his work has had a tremendous influence in helping to make the American organ popular with the public generally, and I for one am glad to pay my humble tribute to his genius.

American builders were quick to seize upon all the European advances, to perfect them and to invent new things of their own. Our organ-building history shows little work of importance, however, until the period of Hutchings, Johnson, Roosevelt, and other builders of that period, all of whom seemed to be following continental traditions in tonal design.

Then along came a radical, a fire-brand, as some called him—one who was destined to have a tremendous influence on organ-building, organ thought, and building practises. I refer of course to Robert Hope-Jones. In 1887 he made known to the world the fact that he could increase the pressure on pipes up to 20 or 30 inches, and still keep the tone smooth, this by thickening and leathering the upper lips of the pipes, narrowing the mouth while increasing its height, and by thickening the body of the pipe. Hope-Jones is perhaps best known, however, although there is evidence to show that as early as 1856 Edmund Schulze designed an extended organ and that in 1860 his sons built and installed a three-manual organ of this type in New Orleans. Hope-Jones was unquestionably a man of genius, and blazed new trails, most of which led where few dared or cared to follow; nevertheless, his ardent preaching won many disciples and a storm swept over the country from one end to the other—whether to unify or not to unify, that was the question of the moment, whether to have Tibias or not to have Tibias, whether to have Mixtures or not to have Mixtures, whether to have pipes with harmonic qualities or pipes without harmonics. The battle raged and many harsh things were said and written by both sides, and of course it has never been settled, since arguments of that kind can never be settled until the lapse of time and a cool, calm and collected public opinion has finally passed judgment. Hope-Jones' unfortunate death marked the end of that era, although the effects of it are still with us in more ways than one. His adherents had taken up the cause and practically every builder has been inoculated to some degree with the unification-virus.

Now it would seem as if the pendulum is in the process of swinging back again, because once more it is possible for the organ builders to interest the organ public in the straight organ—I say

this because there was a time not so very long ago when most organists were willing to accept unification. My own position in the matter has always been that an organ is no greater than its pipes, regardless of the number of stops on the console. Again, I do not believe that a completely artistic build-up of a Diapason, flute, or reed chorus is possible of accomplishment where unification is inclined to give each octave-derivative the same volume and the same scale characteristics, as the fundamental. In many cases, and more particularly in the larger instruments, there is comparatively little difference between unifying a set of pipes, in order to secure five or six stops therefrom, and putting in the actual pipes for those stops. Of course I will admit that a great deal depends on one's point of view. If it seems necessary to have a three-manual organ of forty stops and there are only about eight thousand dollars available for the purchase, the only alternative is unification. On the other hand, there are occasions when the only possibility of placing an organ of adequate resources in the space available forces the builder to resort to unification. This situation I am sure can be materially relieved by the proper cooperation between the organ builder, the architect, and the organist.

I have just said that the pendulum is in the process of swinging back to the straight organ idea. Not only is that true, but it is also a fact that we have lately been able to interest a great many organists in an ensemble that has inherent harmonic attributes. One of the striking evidences of this is the Diapason chorus made up of pure tin, an example of which is to be found in our organ at Thorne Hall at Northwestern University—which you will hear next Thursday morning. In that Diapason chorus we have gone a long way from Hope-Jones and his leather-lipped pipes. Instead of being absolutely fundamental in their quality you will notice that there is a very noticeable octave harmonic development in each set of the chorus, particularly in the 8' Diapasons. The Hall itself is not well adapted to music, having the entire ceiling covered with porous Celotex, but nevertheless, while the Hall lacks resonance and pick-up for the organ tone, I am sure you will notice the effect I mean. You may ask, "What advantage is

there to this harmonic type of voicing?" Well, to begin with, every organist knows that Mixtures are added to any organ to give life, sparkle and clarity to the ensemble, a process which takes place automatically in instruments having sound-boards like the piano, or resonating chambers such as violins, but which process of natural amplification of harmonics is lacking in the organ, due to the nature of its construction.

Now in adding these mixture-ranks one has to exercise great care and artistry not to have them harsh and screamy and protrude to the point where the ear is conscious of Mixtures as such. They should blend and be properly scaled and voiced so that they take their place in the tonal scheme, properly balanced, yet taking care of their innate function of contributing harmonic life to the tone. Now with the use of these tin Diapasons, which already have presented in them a big natural harmonic quality, we can use a type of mixture-voicing which complements the harmonic quality of the

fundamental chorus beneath it—complements it in such a way that the Mixtures are not offensive in any degree, and amalgamate the tone of the chorus in one lively, clear, bright family.

And so, bringing this address to a conclusion, and bringing you down to 1933 in the Progress of the Century in Organ Building, we find that the industry has moved steadily forward, has experimented with every conceivable type of action and tonal ensemble, and has discarded those ideas which have proved unsound. Foresighted builders know that the American organ of 1933 must consist of an ensemble that is harmonic rather than fundamental in quality. That in so far as is possible, there must be a full set of pipes for each stop, and that all of these must be superimposed upon an action which is responsive and reliable. Above all, he should realize the value of including in his organs those stops which are now so well liked by the people, for the organ builder will prosper only in direct proportion to the desire of the people to listen to his product.

Present Trend in Organ-Building

An N. A. O. Convention Address

By G. DONALD HARRISON

Of the Aeolian-Skinner Organ Company

TO OBTAIN a better understanding of the present trend in organ-building, it would seem helpful to glance into the past to ascertain the influences which have been at work to bring us to the present stage of development, and to assure ourselves that we are now on the right track and thus enable us to proceed with courage and authority.

The development of the organ has proceeded with great rapidity. It has come under various influences during the stages of development which have left their mark on present-day practise. Some of these influences have been good, and others bad. By tracing both kinds of influences to their respective sources, we can obtain a better perspective of the whole subject. As the development of the organ in this country is interwoven with the development of the instrument in England, I propose, in sketching over the past, to limit my remarks almost entirely to the conditions found in England and America.

Going back to the time immediately following the Reformation in

England, we find that the organs of Father Smith and Renatus Harris were justly famed for the beauty of their 8' Diapason work, and in fact writers of those times refer to the sweetness of tone of these registers and one rarely finds an instance of any reference to the ensemble.

These organs were far behind their German contemporaries from the point of view of ensemble, and also due to the fact that they had no Pedal Organ, they were totally unsuitable for the organ music of the continent.

It was not until the end of the eighteenth century that Pedal Organs were introduced into English instruments, and even then an octave of pipes was considered sufficient. These Pedal pipes, as they were called in those days, consisted of a large-scaled, wooden, open flute. Apparently, the indefinite and woolly tone of these pipes was the best compromise since they had to do duty for both loud and soft combinations.

These Pedal pipes were the fore-runners of the typical Pedal Diapasons of wood, as found in mod-

ern English and American organs. This pew-shaking and window-rattling device has little musical value. It is absolutely unsuitable to form the foundation of a properly built-up Pedal tonal structure.

If open metal Diapason pipes are found to be the best material to form the great mass of a manual chorus, by what logic do we use enormous-scaled, wooden, open flues to form the backbone of the Pedal Organ, 32', 16', 8', and sometimes 4'? It is bad enough at 32' and 16' pitches, but simply hideous in the 8' and 4' pitches.

We are creatures of habit, however, and the typical Pedal Organ is going to have a slow death even in progressive America.

It is well known that the mechanical improvements introduced by Barker enabled Henry Willis to develop his technic in reed-voicing. Although he was not the first to increase the wind-pressures on the reeds, it is generally admitted that he laid the foundations for modern reed-voicing, particularly in relation to the closed shallot in opposition to the open shallot used on the continent.

Willis' great improvement consisted in the scientific scaling of the shallots and resonators, the use of hard brass for the tongues, the scientific thickening of the tongues in relation to the pressure, and the systemized use of weights screwed on the tongues to control the bass notes.

In these days, as we look back, we are likely to think upon Father Willis as a heavy-pressure reed voicer only, as perhaps the first thing that comes to one's mind in thinking of any of his organs is the glorious tone of his high-pressure Tubas. It may be a surprise to some to learn that a great many more light-pressure reeds were turned out of the old Rotunda works in London than high-pressure reeds. Willis was a master at light-pressure reed-voicing, and he considered 3½" sufficient in two- and three-manual organs placed in churches of considerable dimensions. It will be remembered that, for the Swell and Great reeds at St. Paul's Cathedral in London, one of the largest churches in the world, Willis used seven inches. The Swell is still considered by many to be the finest department of its type in existence. At Salisbury Cathedral, Willis used as low as 4½" for the Swell reeds. In other words, it was only for his Tubas, and in some cases his Pedal reeds, that Willis used what we consider to be a high

pressure today, and these high-pressure reeds must be looked upon as something apart from the general ensemble of the instrument.

To Father Willis must be given the credit for laying the foundation of modern orchestral reed voicing. His Orchestral Oboe scale, for example, is used also universally. Here again, however, it should be remembered that he rarely used above 4" wind for such stops.

In my opinion, Father Willis' chorus reeds have never been surpassed and rarely equalled as regards speech, beauty of tone, and blending qualities. Let us bear in mind, therefore, that this old master, the originator of the modern school of reed-voicing, considered from 3½" to 7" a suitable and adequate pressure for chorus reeds in all but exceptional conditions.

In the 1851 Exhibition in London, Edmund Schulze exhibited a small two-manual organ at the invitation of Prince Consort. This instrument proved to be a revelation to musicians of those days due to the extraordinary power and beauty of its Diapason chorus voiced on low wind-pressure.

Schulze obtained many contracts for large organs in England, and although these instruments are glorious examples of ensemble, the beauty of the 8' Diapason work seems to have been the thing most admired in England.

T. C. Lewis, an architect's apprentice, was so struck with the Schulze work, that he formed an organ company for the purpose of producing organs based along Schulze's ideals. The Lewis organs were justly noted for the glory of their flue work, and T. C. Lewis had many admirers and supporters among organists, particularly those who felt that the Willis organs, though fine, tended towards too much reed tone in the ensemble.

If we examine organ specifications produced during the middle of the nineteenth century in England, we find that most builders were following more or less classical ideals on the Swell and Great departments. Much the same may be said of the contemporary American instruments except that, in some cases, the American builders seemed to have had a better grasp of a fully developed superstructure. Some of the early Hook organs may be taken as examples to prove this point.

Father Willis and T. C. Lewis in England continued to follow the classical specifications to a large extent, and their 8' Diapasons were

of such moderate and rational scaling as to form a suitable foundation to carry the superstructure. Lewis never, and Willis rarely, placed more than two 8' Diapasons on their Great Organs. Even in instruments of large calibre, additional unison tone was obtained by broad-toned Violas, extra Flutes, Spitzfloetes, and the like.

In America at that time, Roosevelt was creating his glorious instruments. His organs were undoubtedly influenced by French and German ideals, but stamped with the individuality of the master artist. Too many of his organs have been destroyed, but I believe the time is arriving when America will jealously guard the true works of art produced in this great country. Let us hope that at least one typical example of Roosevelt's work may survive.

As mentioned earlier, England had attained a reputation for beautiful Diapasons through the excellent work of Smith and Harris, and this reputation was maintained by Snetzler, George England, and later, by Hill. These older Diapasons were characterized by a soft, fluty, and almost velvety tone. The low pressure used, however, prevented an objectionably strong fundamental. In other words, they had that transparent quality which made them good blenders.

Later, when Willis came into the field, his first Diapasons were a development of the earlier models, but in the latter part of his life he slotted most of his Diapasons, and this feature was considered by some to impair the tone and render it below par from an English standpoint. Lewis' work, on the other hand, followed Schulze's methods, and his Diapasons were considered as too stringy by many organists.

This left the Diapason field open to competitors of Willis and Lewis, and certain firms were quick to stress the importance of the unison Diapason. The excellent builder, J. W. Walker, led the field in the development of the 8' organ. It is interesting to note that in organs of between 50 and 60 stops, Walker placed as many as four and five Diapasons of 8' pitch on his Great Organs, and in one instance the largest Diapason on the Great was no less than 9" in diameter at 8' CC. Naturally this over-development of the 8' Diapason with the resultant flood of fluty unison tone, caused a lack of general blend which in turn resulted in the whittling down of the

superstructure until it was of little or no account.

At this time, the majority of the organ professors at the Royal College of Music in London favored this excessive increase of the Diapasons, both in scale and number. In addition, the pupils of the College were taught to play Bach fugues almost entirely on 8' Diapasons, except, of course, for the climaxes. Now these pupils were the future cathedral organists of England, so the development of the 8' organ had an increasing number of influential advocates.

This craving for more and more 8' tone, or roast beef tone as it is often referred to in England, caused additional Diapasons to be added to old Father Willis organs during the rebuilding of many of his famous instruments after his death. The fact that this very often upset the tonal balance does not appear to have been fully appreciated.

The demand and insistence of the English organists in having plenty of 8' Diapason tone showed some influence even on the house of Willis.

Father Willis himself, at the request of Sir George Martin, added two additional Diapasons to the Great Organ, and a large Diapason to the Solo Organ during the rebuilding of his famous masterpiece at St. Paul's in 1899. In the opinion of many, this superb Great Organ is at its best when these two added stops are omitted from the ensemble.

Before the close of the nineteenth century, the master flue-voicer, William Thynne, who split from T. C. Lewis and started a company of his own, invented his justly famous Violes. On this artist's work is based the modern school of string voicing. What wealth of color has been added to the organist's palate by the work of this man! It is well to remember that Thynne scales were quite large as compared with modern work and the finest existing examples of his stops were voiced on 3½" wind.

I think it will be apparent to all that Robert Hope-Jones found a fertile field in England in the 'nineties for his tonal ideas.

What did these ideas really consist of? Hope-Jones very largely took the art of his time, together with the tendencies that existed, and pushed these tendencies and the art of voicing to extremes. He took the narrow-mouthed, large-scaled Diapasons that were in vogue, cut them up still higher, leathered the upper-lips, and increased the pressure. In other words, what little

harmonic development existed, he ruthlessly removed. Our old friend Pedal Pipes was extended upward to form a manual flute of pure, fundamental tone. Thynne's Violes were reduced in scale to the limit, and blown harder, resulting in an acid tone having extreme harmonic development at the expense of fundamental tone. The Willis reed was blown harder, enlarged in scale, and tongue thickness increased until the tone resembled a gigantic French horn. Orchestral reeds were pushed to extremes, and in every case they were made to go one better than their prototypes.

Some new and curious tone colors were invented, but nearly all of these consisted in carrying to an extreme some perfectly good existing organ voice.

Hope-Jones fully realized that it was impossible to expect upper-work of the chorus type to blend with his foundation, and he very sensibly eliminated it from his organs.

One of the great points made by Hope-Jones for his instruments was that, with a very few ranks of pipes, it was possible to fill a large auditorium with sound. Under his ideals, the ensemble of an organ became one composed of high-pressure reed work, backed up to some extent by fundamental flue work, but with no link to lead from flue tone to reed tone in the building-up process.

Now let us leave England and see what was going on in this country. Before the arrival of Hope-Jones, it seems to me that the organ had reached about the same stage of development as was found in England, except that the exaggeration of the unison Diapasons had not progressed so far.

The Hope-Jones influence on American organ-building was far reaching and few if any builders entirely escaped his influence.

This influence brought about a very unfortunate period. A perusal of the specifications of organs for many years after the introduction of the Hope-Jones ideas will show that there was a total lack of appreciation of the true tonal architecture of the organ.

During this time, however, the skill and technic of voicing was developed to an extraordinary degree. In fact, the organs turned out became a collection of beautiful and highly specialized stops, but with little or no relation to one another.

While voicing technic at this time was generally towards ex-

trêmes, it must be admitted that orchestral voices and soft effects were invented and created which are of great beauty and useful in increasing the color of the instrument. The increase in color, however, was solely orchestral in type.

The color which is peculiar to the organ was lost sight of, and the organs were deficient in the true organistic building-up and ensemble. These organs were totally unsuited for the playing of real organ music both classical and modern.

After the War, the school of American organists, which, in my opinion, is second to none, felt that all was not well. Many of these organists had studied abroad, and took organ-playing extremely seriously. Upon returning to their own country, they found that, in playing the great works of Bach and Franck, they could not get the satisfactory results which they were able to get, for example, in France. This created a demand by these organists for a return to the classical idea of build-up and ensemble.

We must mention the name of the late Dr. Audsley in this connection, since he hammered away in his lectures and books at the organ world about matters appertaining to ensemble, and later, our good friend Senator Richards, by his research articles and practical demonstrations, has helped greatly in firmly establishing the present trend.

Some musicians and enthusiasts seem to feel that our only salvation is to return to the organ of Silbermann's day and make as faithful copies as possible of some of his principal instruments.

Personally, I do not feel any great sympathy with such extreme measures and do not believe that we will get very far by becoming mere copyists.

I remember a church in London which has what is called an exact copy of Schulze's famous Tyne Dock Diapason. I understand that the voicer of this stop had access to the original pipes and voiced a new stop the pipes of which could be placed side by side with the original and be indistinguishable therefrom. Curiously enough, when this stop was played in its London home, while it had a Schulze flavor it failed to have the thrilling effect of the original. This may have been due to a variety of causes. For example, the difference in the location and acoustical surroundings may be sufficient to

account for the great difference which appears to exist.

If we get such a variation with one stop, how much greater variation will we get if we try to copy a complete instrument and then place it in an entirely different environment from the original. Take, for example, even a small Father Willis organ. It is quite possible for one to copy the scales and treatment minutely with the aid of micrometers, etc., but there is one thing we cannot do, and that is to get Father Willis to finish the copy. This personal finishing by Father Willis of his instruments was one of the chief elements which gave his organs their peculiar and fine personality.

A far better course seems to be to absorb into our systems these masterpieces of the past and to thoroughly understand and appreciate the underlying principles of good tonal design, voicing and balance, at the same time utilizing the superb voicing technic which has been developed within recent years.

This modern tendency in the organ to return to the classical system consists in providing a characteristic build-up and ensemble on each manual department, comprising Diapasons, flues and strings on which is superimposed mutation-work, chorus mixtures and chorus reeds.

In other words an architectural tonal line is imparted to the instrument generally, not forgetting the Pedal Organ. There is a tendency to use lower wind-pressures, and extreme tones are being eliminated. The old singing quality is coming back. Clarity and transparency are looked for in every instrument.

An organ of this kind does not necessarily cut out the provision of orchestral solo stops or of the beautiful soft work which has been developed within recent years.

It may be well to mention here that a good ensemble does not necessarily mean a very loud ensemble. Rather does it refer to the texture of the sound. Power is relative, and an organ having only half the dynamic power of another instrument can actually sound more thrilling to the listener, due to proper balance and a complex texture forming the ensemble.

I have tried to show in this discussion that the present trend in organ-building is based on perfectly sound principles. It insures, firstly, that the organ shall be a real organ, and not merely an imitation of something else. It insures that the organ shall have

abundant organ color. It insures that the instrument shall be entirely suitable for the playing of the great organ literature, both classical and modern, and be worthy of the great talent in organ playing which has been developed in this country. Furthermore, it will result in the production of instruments which will receive respect from great musicians in other fields.

I have tried to show that the instruments prior to this latest development were products of exaggerated tendencies.

We are in a position to look forward to a period of great organs, great organ playing, and, we hope, a period which will attract our finest musicians to write works of importance for the instrument.

Charles Alva Lane

One of Founders of Hillgreen-Lane
Passes After Long Illness

JULY 26TH, 1933, Mr. Charles Alva Lane of Hillgreen, Lane & Company, died at his home in Alliance, Ohio, after an illness that began suddenly on May 7th, 1932, while he was in Washington, D. C., on a business trip. He was able to be moved to his home July 1st but was deprived of the use of his left side and though he could spend many hours in his chair he was never again able to leave his home.

Though his general health seemed to be excellent and he was considerably cheered by the visits of innumerable friends, it was a long, tedious ordeal and early in July there developed a heart condition that brought on the end, at 9:05 on the morning of Wednesday, July 26th, in his 78th year.

Mr. Lane was born in West Newton, Pa. He began his schooling there but when the family moved to Alliance, Ohio, he entered Mount Union College at the age of twelve, graduating in 1874 with the Ph.B. degree. His education was of general character though he specialized in music and was a teacher by profession for many years. According to historical research made public some decade or more ago, Mr. Lane's mother was a member of a family described as "the most ancient and noble family in the world, in whose veins flows the blood of forty-three European monarchs;" his father's Bavarian ancestry went back to the thirteenth century. The family had gained considerable fortune but when the Civil War ended the for-

tune ended too through the collapse of the Cooke & Co. banking interests.

After five years as teacher of piano and voice Mr. Lane went south in 1882 as the representative of a manufacturer of music instruments, establishing his headquarters in Atlanta. Among his new acquaintances in the south was the late Mr. Alfred Hillgreen, and from this friendship came in 1898 the firm of Hillgreen, Lane & Co., with Senator Silas J. Williams as a third member. It was one of Mr. Lane's creeds to keep the ownership of the business strictly a private affair between himself and his partner so that there should be "no stockholders to clamor for dividends" and the theory of the factory could be "the best work possible, with profits a secondary consideration." The first organ built by the new firm was for the Methodist Church in Alliance.

Mr. Lane was much of an idealist. His chief hobbies were literature and abstract thought. He was a member of many literary societies in many countries, had traveled around the world several times, chiefly seeking out men and women of international literary fame and bringing back home innumerable rare gifts for an ever increasing circle of close personal friends. Generosity was second nature to him, and one of the forms of its manifestation was his providing funds for the education of young people. He was quiet, unostentatious, slow-speaking, and earnest, though he enjoyed the laughter of young people and treasured many a good joke to repeat. When the old Waldorf-Astoria was razed in New York it left him with a feeling of having lost his home, for his frequent trips to the east invariably saw him a guest of that hostelry.

So far as organ-building was concerned, Mr. Lane took no interest in its mechanics, leaving that to his partner; his own interest centered around the music an organ could make and the feeling of pride the completed product gave the purchaser. His circle of friends included chiefly persons who by their literary or musical accomplishments had won his respect. In New York City he was always to be found with his friend Mr. Archer Gibson, and in the south he had such friends as Governor Gordon; but friendship and business were separated by the width of a continent with him and he resented all thoughts of business when in the company of his friends.

He was a bachelor, "free to love beauty everywhere," as he put it, and



CHARLES ALVA LANE
October 6, 1854 — July 26, 1933

is survived by his brother with whom he shared his home.

A splendid gentleman, with much of the serene aristocracy of the leisurely south, has finished his course, leaving behind him a select army of devoted friends, all of them

debtor to him for his splendid example of character, and some of them debtor for the invaluable gift of education as well as for other tokens of generosity. His was a life well and beautifully lived.—T.S.B.

Stambaugh Auditorium Recitals

Youngstown Tries Five Organ Recitals and a Young American Makes the Citizens Like the Organ as a Concert Instrument

By RAY C. HUSSELMAN

CONCERNING the trials and tribulations of the various municipal organs in America we have read much. Their troubles coincided so perfectly with our own that we did not deem it necessary to further clutter up the journals with things that had already been said.

But in view of the fact that this past year we have come out of the woods with colors flying, and that a definite progressive program has already been mapped out and accepted for the next year; and in view of the fact that the people want more, leads us to "take our pen in hand" and write.

Youngstown has a beautiful auditorium—Stambaugh Auditorium—the gift of the late Henry H. Stambaugh, local philanthropist. He left certain securities to be used for the erection and maintenance thereof, but unfortunately the difference in market values saw the Auditorium just short of completion when the funds were entirely depleted. We all know the old saying, "Where there's a will, there are relatives." That same held true in this case but the relatives were of a different sort than one usually expects and they (his sister, Mrs. Grace Wilkerson and brother John) came to the rescue and finished the decorating and installed a gorgeous Skinner 4-75. The Auditorium was now complete in every detail but without any money or income on which to operate.

Some idea of Mr. Stambaugh's wisdom will be gained when one learns that he did not leave the Auditorium directly to the city but to a group of his friends and business associates. These men are, as provided in the will, trustees of the Stambaugh Auditorium Association and had complete supervision of choosing the site, architect, materials, hiring the manager, rentals—in fact, complete control and it

is no more possible for the city administration of Youngstown or any of the local politicians to do any dictating or even suggesting as to the Association's policy, than it is for the snowball to remain intact in the hot place.

Mr. Courboin dedicated the organ—the event sponsored by one of the denominations, and not to be outdone another denomination held a giant get-together meeting of their own. Then the Lutherans with a big Lutheran rally—then "The Messiah"—and then concerts by people like Tibbett, etc., a regular concert course paid for by yourself. This went on for about six years and never once was there anything given to the public as Mr. Stambaugh had hoped. The organ was used once or twice a year, incidentally, merely to furnish accompaniment in certain sections of "The Messiah," etc., and if it hadn't been for the sentence in the dedicatory program which read, "At the sides of the stage is located a great organ, one of the finest in the country," we wouldn't have known of its existence as far as a recital instrument is concerned.

A few years ago Mr. Ralph Reynolds, the manager, made the large exhibition room, which is under the auditorium, into a beautiful dance floor and has been importing well-known dance orchestras, and during the Christmas season when the college students are home for vacations, there have been as high as three dances going on simultaneously—one in the foyer, one in the small concert room, and one on the regular floor. This brought the Association the necessary revenue and after considerable thought they decided to run a series of five organ recitals, with Mr. Thomas H. Webber at the console. Mr. Webber had been working over a period of years keeping the organ in shape and on some revoicing, and consequently the opening re-

cital found the organ in beautiful condition.

It was decided to have some assisting artist at each recital because we were afraid to give the people too much organ music to begin with, inasmuch as the public was not organ-minded and the regular formal organ recital was the exception rather than the rule. All these assisting artists were local people, with the exception of Mr. Webber's quartet from New Castle. They sang from memory Mr. Clokey's beautiful cantata, "When the Christ Child Came," at the Christmas recital.

There were 1660 people at the first recital and the attendance increased until at the fifth there were 1930 present. The newspapers were generous and seemed anxious to give the necessary publicity to help put the thing across. Those who have heard Mr. Webber play will not marvel at the attendance. Mr. Webber is a pupil of Rowland W. Dunham, Edwin Arthur Kraft, and Arthur Jennings, and plays with authority—interesting, colorful registration, has scads of technique and complete mastery of the console. He plays brilliantly and the old sticky legato is noticeable by its absence.

The comments from the people who attended these recitals leaves one wondering. A man unknown to Mr. Webber will stop him on the street and tell him that he particularly enjoyed The Music Box and wants to know when he is going to play the Tannhauser Overture and adds that he "bets it will be swell on the organ." Waitresses in restaurants have remarked that Landscape in Mist was the most wonderful thing they had heard. Dozens of ordinary people rave over Harker's March of the Magi and I had to "row" with Mr. Webber to get him to include it in his program. Other people have said that they "would walk a good distance to hear Kamennoi Ostrow with those beautiful Chimes," and in the next breath would ask when he was going to repeat the "big Thiele number with all the fireworks in the pedals."

The thing that has so surprised those connected with these recitals is what the ordinary person has remembered and what he asks for next. One man liked "that Chinese music by Mr. Gaul" (he meant Foot of Fujiyama) and asked Mr. Webber out to his home to hear a certain Beethoven Overture on a record because he was sure Mr.

Webber "would play it so nicely on the organ."

Remember we are out to sell Stambaugh Auditorium Organ Recitals to the man on the street! If he doesn't come in off the street the recitals are definitely off and the organist (as a profession) and the organ recital get another black eye.

I could tell of another series of recitals in a city six times as large as Youngstown where there were twenty-two people at the first recital and only five at the last. I guess that's selling organ recitals. Oh, the programs look beautiful—on paper—but, T.A.O., why don't you refuse to print a program in your good pages unless the recitalist furnishes you an affidavit (in English) with the number of people who sat clear through it, and also the number that got up and walked out.

We are not out to educate the public! We are out to entertain them and any educating that is done will be done subtly. I think that the whole thing lies in the program (taking for granted that the recitalist has that stuff that makes them listen). If we look at Mr. Webber's programs we observe that they are high class; true, there are lighter numbers sandwiched-in wisely at the proper places, but the point is that it is all good music and all elevating music, and that any educating that goes on is painless. And yet Bach appears five times, Beethoven, Widor, Vierne, Franck, Wagner, Thiele, and clear down to the moderns, Jepson, DeLamarter, Karg-Elert, Bingham, Clokey, Gaul, Russell. They are all there, only no one school takes too much of one program.

The Stambaugh Auditorium Association was much pleased with the fact that Mr. Webber was able to build an attendance of from zero to 1930 and, as I have already said, plans are complete for another series this coming season.

YOUNGSTOWN, OHIO

STAMBAUGH AUDITORIUM

Acolian-Skinner Organ Co.

Specifications, William E. Zeuch.

Installed, February, 1927.

V 50. R 58. S 72. B 17. P 3859.

PEDAL: V 4. R 4. S 21.

32 Resultant

(Diapason-Bourdon)

16 DIAPASON 44
BOURDON 73
Bourdon (S)
VIOLONE 44
Gamba (C)

10 2/3 Bourdon
8 Diapason
Bourdon
Bourdon (S)
Violone
4 Bourdon
3 1/5 Bourdon
2 2/7 Bourdon
32 Trombone
16 TROMBONE 68r32'
Posaune (S)
Ophicleide (G)
8 Trombone
4 Trombone
8 Chimes (G)

The Pedal Organ is the only division making use of borrows, and we have indicated herewith all derivations in the usual way so that the student as well as the casual reader can most easily appreciate what has been done by the designer.

GREAT: V 13. R 16. S 15.

16 DIAPASON 61
Bourdon (P)
8 DIAPASON-1 61
DIAPASON-2 61
CLARIBEL FLUTE 61
ERZAHLE 61
4 OCTAVE 61
FLUTE 61
2 2/3 TWELFTH 61
2 FIFTEENTH 61
IV MIXTURE 244
12-15-19-22
16 OPHICLEIDE 61
8 TUBA 61
4 CLARION 61
8 CHIMES 20

Reeds are enclosed with Choir.

SWELL: V 15. R 19. S 15.

16 BOURDON 73
8 DIAPASON 73
GEDECKT 73
FLAUTO DOLCE 73
FLUTE CELESTE 61
SALICIONAL 73
VOIX CELESTE 73
4 OCTAVE 73
TRIANGULAIRE 73
V MIXTURE 305
15-19-22-26-29
16 POSAUNE 73
8 CORNOPEAN 73
CORNO D'AMORE 73
VOX HUMANA 73
4 CLARION 73
Tremulant

CHOIR: V 11. R 12. S 13.

16 Gamba 73
8 DIAPASON 73
CONCERT FLUTE 73
KL. ERZAHLE 2r 134
Gamba 73
4 FLUTE 73
2 2/3 NASARD 61
2 PICCOLO 61
1 3/5 TIERCE 61
8 CLARINET 73

ORCH. OBOE 73

HARP 61b

4 Harp-Celesta
Tremulant

SOLO: V 7. R 7. S 8.

8 GROSSGEDECKT 73
GROSSGAMBA 73
GAMBA CELESTE 73
4 ORCH. FLUTE 73
8 TUBA MIRABILIS 73
FRENCH HORN 73
CORNO-BASSETTO 73
Chimes (G)
Tremulant

COUPLERS 31:

Ped.: G. S-8-4. C-8-4. L-8-4.

Gt.: G-4. S-16-8-4. C-16-8-4.

L-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4. L.

So.(L): G. L-16-8-4.

ACCESSORIES

Combons 41. Manual combons optionally operate Pedal stops.

Crescendos 4: S. C. L. Reg.

Crescendo Coupler: All shutters to Swell shoe.

Cancels 4: Tremulants; manual 16's; Pedal 32'; tutti.

Blower: Orgoblo 15 h.p.

ADDENDA

The Auditorium was first managed by the manager of a new theater that had just been completed in Youngstown; naturally no events were desirable in the Auditorium if they could in any way interfere with attendance at the theater. Later a change in managers was made and Mr. Ralph Reynolds is now in charge.

Mr. Reynolds thought it right that the organ be used for the entertainment, enjoyment, and education of the public to whom Mr. Stambaugh had devoted so much of his money. Mr. Thomas H. Webber, formerly of Youngstown but since 1929 the organist of the First Presbyterian, New Castle, Pa., had been enjoying a limited use of the organ for practise purposes and one day the subject of organ recitals was discussed with Mr. Reynolds. First plans came to nothing but Mr. Reynolds did not lose interest and after discussing the project with the Association it was arranged that Mr. Webber present the series herewith noted.

In so far as possible the music clubs of the city were interested in the new venture and the supervisors of music in the public schools gave it good support in an endeavor to encourage young people to attend. In a personal letter Mr. Webber writes:

"I feel that we can do something for the organ by playing good things in a fine place on a gorgeous organ. It is up to the organist to make things interesting. Perhaps I may have some wild ideas about recitals of that kind and no doubt some of my organ brethren would think me quite unorthodox. But I don't blame people for not going to hear dull programs. We must have fine organs, beautiful settings, interesting programs—contrasting in rhythms and keys—and the programs must be played well. An organist in recital should have something to say and then say it in an artistic and beautiful way. I am afraid that I don't belong to that school that has chosen to make the world safe for pre-Bach recitals. My job in Youngstown is to make people want to listen to good organ music. I want them to enjoy a program. I'll leave the educating to organ schools. If I should say that to some people I suppose I'd be shot, but I have gathered from your articles in T.A.O. that you have some such idea about recitals yourself.

"The Christmas program went over especially well and the performance of Clokey's 'When the Christ Child Came' was done by my quartet from memory and was most effective. I must say that it was an article in T.A.O. that first brought that delightful work to my attention and I fully agree that it is one of the finest Christmas cantatas.

"The beautiful panel work and organ grille were not to the liking of the first manager so he had great velvet drops hung around the sides and back of the stage, as



MR. WEBBER

shown in the photographs taken at the time. However, these have been removed and now the organ speaks gloriously."

Mr. Webber was born in Catasauqua, Penna., had his high-school education in Gary, Ind., graduated from the Howe School, Howe, Ind., in 1919, and studied organ progressively with Messrs. Frederick Smith, Russell Broughton, Edwin Arthur Kraft, Rowland W. Dunham, and again with Mr. Kraft. He held church positions in Youngstown from 1920 to 1928 when he moved to New Castle, Pa. In the First Presbyterian, New Castle, he has a 4-46 Roosevelt-Moller and directs a choir of twenty adults, eighty children, and four soloists, with five rehearsals a week.

THE PROGRAMS

No. 1

Dethier, Prelude Em
Clerambault, Prelude
Bach, Fantasia Gm
Holmes, En Mer*
Dethier, Menuet
Thiele, Theme and Variations*
Wagner, Tristan Liebestod
DeLamarter, Carillon
Jepson, Pantomime
Vierne, 1: Finale

The Masonic Glee Club sang two groups of four numbers; program given Oct. 30, 1932.

No. 2

Dubois, Toccata
Bach, Slumber Song
Mulet, Noel
Yon, Christmas in Sicily
Bonnet, Rhapsodie Catalane*
Harker, March of Magi
Karg-Elert, Landscape in Mist
Liadow, Music Box
Dethier-j, Christmas

For this program of Dec. 18, 1932, a quartet sang Clokey's cantata, "When the Christ Child Came" (d).

No. 3

Beethoven, Coriolanus Overture
Bach, Siciliano
Rubinstein, Kamennoi Ostrow
Faulkes, Ein Festa Berg
Boccherini, Minuet
Sibelius, Bells of Berghall
Guilmant, Fugue D*
Russell, Up the Saguenay
Saint-Saens, Swan
Lemare, Toccata di Concerto

Feb. 5, 1933, was the date and the assisting artists were two vocalists.

No. 4

Widor, 5: Toccata
Bach, Adagio Am
Yon, Son. Cromatico: Mvt. 1*
Rogers, Scherzo

Franck, Chorale Am*
Massenet, Thais Meditation
Gaul, Foot of Fujiyama
Wagner, Tannhauser Overture
Soloist, a vocalist; date, April 2.
No. 5

Cole, Fantasie Symphonie
Bach, Air for G-string
Thiele, Chromatic Fantasie*
Bingham, Twilight at Fiesole
Boellmann, Rondo Francaise
Malingreau, Praetorium Tumult*
Handel, Largo
Korsakov, Bumble Bee
Mulet, Thou art the Rock
Date, May 14; an unaccompanied choir assisted.

The Auditorium

By DR. HENRY V. STERNS

IN PRESENTING Mr. Webber in a series of organ recitals, the Stambaugh Auditorium Association fulfilled one of the wishes of Henry H. Stambaugh, donor of this beautiful Auditorium. Mr. Stambaugh made his fortune in coal and iron industries and when Youngstown became one of the great steel-producing centers this man was one of its industrial captains. In 1919 upon Mr. Stambaugh's death his will had the following lines: "It is my wish that said Auditorium, when erected, shall, as far as possible, be used for the enjoyment, pleasure, entertainment and education of the community residing in Youngstown and contiguous thereto." Five men were named as an Association to carry out Mr. Stambaugh's plans and as a result Youngstown has one of the finest Auditoriums in the country.

The building was dedicated in December, 1926, although the organ was not installed until the following February. The building is situated on a plot of ground three hundred by three hundred and seventy feet adjacent to Wick Park, one of the beauty spots of Youngstown. The building is classic in treatment with a magnificent portico facing Wick Park and Park Avenue.

The interior is Italian Renaissance with a richly painted coffered ceiling. The stage is large enough to accommodate the largest orchestra and is beautifully panelled in oak. The seating capacity is twenty-eight hundred.

The organ is a magnificent four-manual Skinner. It is placed on either side of the stage and speaks through artistic grilles. The console is movable, playable from

the side or the center of the stage. For recitals the console can be seen from every seat in the auditorium. Tonally the organ is very fine. Rare beauty is evidenced in the individual treatment of the various stops and there is a thrilling ensemble.

In addition to the main auditorium there is a beautiful lecture hall. Under the auditorium there is an exhibition room of the same dimensions as the auditorium. In beauty of design, completeness of appointments, and wide variety of usefulness this building is one of the foremost in the country. Corbett and Meine of New York City were the architects.

Although still a very young man,

by the brilliance, fire and poetry of his playing and the rare taste of his registration, Mr. Webber has attained far more than a local reputation. The wisdom of the Association in selecting Mr. Webber for this important series of recitals was made plain by the attendance.



—COVER PLATE—

Stambaugh Auditorium is the subject of our Cover Plate this month. Additional views are presented on page 450. The 4m Skinner organ was installed in February, 1927, but was not used for formal recitals till 1932-33 when Thomas H. Webber played the series herewith discussed.

George Henry Day's Compositions

The Complete List of Published Compositions and Some Comments Dealing with the More Important Works

By R. O. C.

VERY FEW of my readers realize the extent of the published catalogue of church compositions of Dr. George Henry Day. But first, a few brief biographical facts. Dr. Day was born in New York City, graduated from New York University and New York College of Music in 1913, won his F.A.G.O. certificates in 1910, and in 1923 received the Mus.Doc. degree from Lincoln and Jefferson Universities. His life has been devoted to the church, as organist and composer, with positions in New York City, Wilmington, and at Christ Church, Rochester, N. Y., where last season he gave a series of recitals as reported in T. A. O. for March.

Dr. Day is essentially a church musician who believes in his message and has allowed a fine rhythmic sense and natural feeling for the melodic and dramatic to be ever present in his compositions.

His musical environment, which has been almost entirely within the portals of the church, has not quenched a free inventive spirit, or dampened the ardor of his imagination; rather his acquaintance with the music of the sanctuary and its traditions has been a source of inspiration from which his best works have sprung.

A love of and appreciation for the best in choral music began at the age of eight when he entered Trinity Chapel Choir, New York. Later, when he graduated to the

organ bench, his training as a vocalist was of inestimable value, in his choir work. Dr. Day's thorough understanding of choral art and his sympathetic treatment of the voice is evident in the anthems he has written for all the seasons of the church year. Foremost among them are three cantatas: "Dies Irae" for Advent or Lent, and two Christmas cantatas, "Great David's Greater Son," and "The Shepherds and Wise Men."

"Dies Irae" is founded on the old Latin hymn of Thomas of Celano who lived in the 13th century. The text used in the cantata is a translation made by William J. Irons in 1849, depicting in vivid triple verse the Day of Wrath. The music setting is dramatic, yet deeply moving in its religious fervor. The cantata is especially appropriate for the season of Advent. Its penitential character also suggests it for use during Lent. It is a short work, taking only fifteen minutes in performance, and may be used to advantage at musicales.

"Great David's Greater Son," a picturesque cantata in five episodes, is dedicated to Dr. Herbert J. Tily and was written for his celebrated Strawbridge & Clothier Chorus of Philadelphia. It had its first performance, however, Dec. 10th, 1928, in Tremont Temple, Boston, where it was sung by the combined choirs of ten churches of Greater Boston under the direction of Prof. H. Augustine Smith of Boston University. Owing to the

death of Dr. Tily's brother, the cantata was not presented by the Strawbridge & Clothier Chorus until 1930, when it was performed several times under the direction of Dr. Tily with tableaux and orchestra accompaniment. It is a colorful work equally adapted for the concert hall or the church. Short solos for all voices are laid in bold melodic outline, and the choruses are teeming with life and vigor. "Great David" has had a fine sale, and has been enthusiastically received wherever it has been heard. Its cordial reception led Dr. Tily to suggest that Dr. Day write another Christmas cantata.

"The Shepherds and the Wise Men" was composed during January, 1932, as a direct result of Dr. Tily's suggestion. It had an auspicious premiere eight months later when it was sung in Christ Church, Rochester, under the direction of the Composer as a special choral feature of the 1932 N.A.O. Convention. Dec. 10th Dr. Day conducted the Strawbridge & Clothier Chorus, to whom the work is inscribed, in its first Philadelphia performance. A few days later as a feature of the Rochester Christmas Festival the cantata was sung in the Eastman Theater by combined choirs under the direction of Mr. Guy Harrison with accompaniment by the Rochester Civic Orchestra.

The cantata is frankly planned to interest the listener. Its direct appeal, and simple construction make it easy to understand. It is the acme of fine musical effect with a minimum of difficulty. It is a delight to sing. Any choir could render it successfully.

A fascinating composition is the 108th Psalm, "O God My Heart is Ready," for tenor solo and chorus, in the form of a motet. Opening with an introduction in 7-4 time, the chorus enters in a frenzy of extasy using the title words in 5-4 time, which soon develops into a straight 4-4. A second theme makes its appearance in 6-4 time at the words, "I will give thanks unto Thee, O Lord." This is treated in a polyphonic manner, and leads back to the original 7-4 time which ends the first section. An appealing tenor solo followed by colorful chorus for men's voices set to a strong theme of oriental flavor make a dignified and impressive middle section. An abbreviated form of the first theme with a short coda ends the work. In March, 1928, this motet was per-

formed in the Eastman Theater under the direction of Dr. Howard Hanson with a chorus of 300 and orchestra of 90. Not only is this setting of the 108th Psalm good church music, but it makes excellent program music. It is not difficult, and takes only ten minutes in performance.

Among Dr. Day's anthems that have attained a wide popularity might be mentioned "Lamp of our feet," a flowing Advent anthem opening with a short solo for soprano or tenor; "Arise, Shine for Thy Light is Come," Epiphany or Christmas, with baritone solo; and "Fairest Lord Jesus," a gem for a good soprano and chorus.

One of Dr. Day's best anthems is the "Incline Thine Ear," a splendid anthem for Lent or any special occasion. It begins with a penitential strain and closes with a song of praise. The middle section gives a high lyric soprano an excellent opportunity. It was sung in St. Paul's Church, Rochester, at a choir festival in May, 1926, with accompaniment by the Rochester Orchestra.

"The Risen Christ," a stirring anthem written for the 1927 Easter service of the Knights Templar of western New York, is dedicated to the Bishop of Western New York, who officiated at the service. On this occasion it was sung by a picked chorus of 50 men. It is also published for mixed voices, and has been sung in this form in many of our leading churches.

In addition to his anthems and cantatas Dr. Day has given us an unusually fine setting of the new canticle, "Benedictus es Domine," and a stirring interpretation of Sir Walter Scott's Hunting Song, "Waken Lords and Ladies Gay" which was sung for the first time in 1925 by the Orpheus Club of Wilmington under the direction of Dr. H. A. Matthews.

Five original hymn-tunes, three of which appear in the "New Hymnal for American Youth" (Century Co., 1930) one arrangement, and six organ pieces complete the list.

Three of Dr. Day's organ compositions have attained quite a degree of popularity. Rex Gloriam, a serious work built on a single motive, calling for impressive full-organ effects with a contrasting section for soft effects, makes a splendid festal prelude or postlude. Cantilene, a singing melody in lilting rhythm, artistically developed in the manner of fugal exposition, is followed by a charm-

ing section in which the soft solo stops are advantageously used. The lilting theme returns and the piece draws to an effective close. Both numbers have appeared on the programs of wellknown recitalists. The third popular number is Vesper Chimes, in which effective use is made of the hymn-tune, "Lux Benigna."

A little waltz number for violin and piano, Daffodillies, written for his daughter Dorothea, will be published by Presser sometime this year.

PUBLISHED WORKS

Herewith is the complete list of compositions by Dr. George Henry Day as published to date, with year published, key-letters hyphenated next after the year to indicate the publishers, number of pages, price, and supplementary data as to solo voices required, etc. The full explanation of the key-letters will be found on page 244 of T.A.O. for May, 1932; the Heidelberg Press is indicated by z in this article only; a permanent key-letter will be assigned it later.

ANTHEMS: *Advent*

Lamp of our feet. 1924-a. 10p. 12c.

Christmas

While shepherds watched. 1923-z. 10p. 15c. s.

Dost Thou in a manger lie. 1924-z. 8p. 15c. b.

Story of the shepherds. 1927-w. 8p. 15c. b.

Great and mighty wonder. 1930-w. 8p. 16c. s.t.b.

Epiphany

Arise shine for thy Light is come. 1922-g. 12p. 20c. b.

Fairest Lord Jesus. 1928-w. 7p. 12c. s.

Septuagesima

God is our Hope and Strength. 1922-z. 7p. 15c.

Rise my soul and stretch thy wings. 1932-t. 8p. 12c.

Lent

Incline Thine ear. 1925-w. 12p. 16c. s.

Easter

Sing with all the sons of glory. 1923-z. 10p. 15c. a.

Joy dawned again on Easter day. 1924-z. 9p. 15c. t.

God hath sent His angels. 1925-z. 13p. 20c. s.

An Easter Paean. 1927-w. 7p. 12c.

Risen Christ. 1928-a. 8p. 12c. t. Two versions, mixed and men's.

He is risen. 1929-w. 8p. 16c. b.

Angels roll the rock away. 1930-w. 8p. 16c. t.

This is the day. 1931-w. 8p. 16c. t.

Ascension

Come Thou Almighty King. 1930-w. 8p. 15c. b.

Whitsunday

My spirit on thy care. 1930-w. 8p. 15c. t.

Trinity

Glorious things of Thee are spoken. 1921. 10p. 15c. s. Published by the Composer.

St. Michael and All Angels

Around the throne of God. 1927-h. 15p. 20c. s.

Harvest

Honor the Lord. 1931-w. 16c. b.

Evening

As now the sun's declining rays. 1925-w. 10c. Unaccompanied.

General

Blessed art Thou. 1926-w. 15c.

Benedictus es Domine. j

MOTET: *General*

O God my heart is ready. 1927-s. 25c. t.

CANTATAS: *Christmas*

Great David's Greater Son. 1928-w. 43p. \$1.00.

Shepherds and the Wise Men. 1932-va. 43p. \$1.00.

Advent, Lent, or General

Dies Irae. 1926-w. 21p. 50c.

CHORUS

Waken Lords and Ladies. 1924 a. 15c. Men's voices.

ORGAN

Cantilene. 1925-h. 5p. 75c.

Rex Gloriam. 1927-w. 7p. 40c.

Melodie Bf. 1927-vl. 35c.

Choral Prelude on Pentecost, and Vesper Chimes. 1927-vl. 9p. 40c.

Summer Caprice. 1929-h. 6p. 75c.

What Shall I Play?

Answer No. 2

By G. CRISS SIMPSON

Lawrence, Kansas

I ENJOYED reading Mr. Milligan's admirable list of service music, but I disagree violently with his statement that Widor is unsuitable for church use. To me he is, next to Bach, the composer par excellence for the church. He has his failings as a composer, but a lack of devotional feeling is certainly not one of them. I have used all his slow movements times without number; they contain a spirituality and mysticism that are quite lacking in such fourth-rate composers as Dubois and others.

The gem of all the Widor slow movements, I believe, is the Andante Sostenuto from the Gothic. What an exalted, transcendent mood it evokes! It is the very

essence of prayer, and to me even much of the mysticism of Cesar Franck pales into ineptitude beside it. Then consider the rich and satisfying Praeludium Circulare from the Second; a true morning prelude if there ever was one! One of my greatest musical thrills was hearing Henri Dallier play it on the not-so-good organ of the Madeleine Church in Paris. The noble and intense Adagio from the Sixth has never failed to call forth favorable comment.

Two exquisite little movements for offertories are the Meditation from the First and the Adagio from the Second. Even at his mushiest in the Andante Cantabile from the Fourth Widor's innate good taste prevents him from "slopping over."

As for postludes what could be better than the Marche Pontificale from the First or the dignified and imposing Finale to the Fourth? As for that old War-horse, the Toccata from the Fifth, it is eminently suitable as the postlude to a joyous Easter service—as Widor himself uses it, I believe.

Here are a few other numbers I have found especially useful in ten years of playing in churches of six denominations:

Mendelssohn, Prelude G; delightfully calm and reposeful.

James, Meditation Ste. Clotilde; it holds the record for laudatory comments from the congregations.

Rheinberger, Vision; never fails.

Saint-Saens, Benediction Nuptiale; admirable morning prelude.

Saint-Saens, Deluge Prelude; has a very luscious theme.

Jongen, Cantabile; Wistful and nostalgic.

Rogers, Prelude Df; splendid.

Dallier, Five Invocations; the first four are delightful as preludes, and the last is a brilliant postlude.

Shelley, Cantilene; a most graceful and attractive offertory. The harp arpeggios in the middle section are felicitous.

Barnes, 2: Cantilene; this is one of my favorites; it has a Widoresque purity without being imitative.

Bossi, Ave Maria No. 2; fervent and emotional.

Pierne, Cantilene; delightfully smooth and flowing.

Fletcher, Prelude F; marked by Mr. Fletcher's usual neat writing.

Hollins, Andante D; sweet and ingratiating.

Bach, Book of Airs, edited by Barnes, is priceless. It is mostly

transcriptions of Bach slow movements and contains the delicious Arioso Ef, Air for G-string, Pastorale from Christmas Oratorio, Sicilienne from the Flute Sonata, Sarabande from Cello Sonata, and other fine transcriptions. I recommend it to everybody; it is worth the money. (b)

Dupre, Lamento; fine for Memorial Day service.

Kinder, Idylle; a most attractive melody for offertory.

Diggle, Chant Poetique; a lifting, enticing melody; better for an evening than a morning service.

Lemare, Second Andantino Df; musically superior to the first, why is it not played more frequently?

Nevin, Praeludium Dm; despite its title it is better as a postlude.

Pierne, Guardian Angel; a piquant and refreshing offertory.

Handel, Largo; I consider Lemare's transcription by far the most effective.

Faure, Prelude; the famous Apres un Reve made into an intense and arresting organ number; fine for morning prelude. (g)

Massenet, Angelus; I prefer Mark Andrews' transcription of this fine number. (o)

These are a few numbers which have come to mind while I am away from my library. If I have made any mistakes in titles, it is because I do not have the music here for verification. The most dependable works in my repertoire for church have been the Bach Chorale-preludes, Mendelssohn's organ works, Widor's slow movements, Franck's Three Chorales and his collection of L'Organiste, judicious selections from Dupre, Guilmant, Faulkes, Hollins Rogers, Yon, and a host of other composers. Unfortunately lack of funds prevents me from buying and adding to my repertoire all the music that I should like to have.

American Composers

A Brief Survey of Organ Composition in America with Particular Reference to Workers in the Larger Forms

By ARTHUR W. QUIMBY

YOUTH is treasured, old age is at a disadvantage; America is a country for young men. From the days of the pioneers, she has demanded men of energy and enthusiasm, which she has found in her youth. This is to a certain extent a good thing, for the young man in this country finds more opportunities for self-expression than he does in many other countries where a more institutionalized life has entrenched men of older years. To a certain extent however, it is a disadvantage for we do not sufficiently honor the sagacity with which a life of experience endows the older man. Also it is extremely hard for the one who finds himself replaced by a younger man at the period of his greatest need.

NOTE: Mr. Quimby's discussion of American-born composers of organ music who have also distinguished themselves in orchestral composition or works in larger form was first delivered as a radio address preparatory to his three recitals in the Cleveland Museum of Art when he presented several of the works mentioned in his review. We publish the address by courtesy of Mr. Quimby and the Museum.—T.S.B.

Nevertheless the total result is that all American life is imbued with a youthful character and in the creative arts at least this is a healthy circumstance.

So it is natural in examining so minute a fragment of our creative life as that which is up for discussion, namely American composers for the organ, to seek out those who can still be classed as young. But my reasons for doing this are not entirely those which I advanced in my opening remarks. One reason why I omit mentioning the older composers is that they are already better established and consequently do not so much need to be brought before the public. Another reason for omitting them is that the subject would otherwise be too long for the time that I have. Furthermore I suppose in all honesty I should confess that, being within the range of those who may still be classed as young, I find myself drawn more to those of my own period.

Before we start however on the composers themselves let us take a moment to glance at the history of music composition in this country. America has had music composition ever since her earliest days, although because of the arduousness of establishing civiliz-

ation in a primitive country there was not leisure for any great accomplishment in this direction during the period of the pioneers. The 19th century finds a number of very important names, such as John Knowles Paine of Harvard, Horatio Parker of Yale, Lowell Mason of Boston, and Edward MacDowell of Columbia. MacDowell is by all odds the greatest composer of this group although they were all tremendously important in furthering the cause of music in this country. There is, however, very little in the 19th century music which can be considered distinctly American. Rather it is modeled after the recognized French and German masters of the period. The turn of the 20th century has, however, brought an entirely new outlook. The technic of composition which the 19th century men so admirably developed has been taken up by the younger men and to it has been added much more of what can be considered American. In other words it has seemed that during the last couple of decades we have begun by a process of social alchemy to discover the traits which will eventually be seen to mark the American as distinct from any other nationality. Naturally there will be certain racial elements in this, for America is after all a heterogeneous community and anything expressing America must include other characteristics than those of the Anglo-Saxon. Just what these characteristics will be is hard to define but surely one of them will be that same energetic, vigorous, youthful quality of which I have just spoken.

The compositions for organ in this country have been relatively small, in comparison with the compositions for string quartet, piano, and even orchestra. This seems strange when one considers that America is second to none in the manufacture of organs and particularly in the mechanical conveniences for handling them.

In writing for any instrument it is of course necessary to know that instrument from the performing side. For example, I suppose the best written string quartets have been done by those composers who know how to play a stringed instrument. Perhaps as a general rule one could say that those compositions which are most organistic are those which have been written by organists themselves. This lack of knowledge of the instrument by the more serious

group of young American composers has doubtless been one reason for their hesitation in writing for the instrument.

Another very real difficulty has been that there are no two organs alike. One can imagine the despair of pianists if, when called upon to play another instrument than their own, they discovered that it had an altogether different tone, that the action of the keys was not at all the same, that even the shape of the keyboard itself was different. And yet that is exactly what the organ composer is up against. He may write a composition so that it sounds well on the instrument he has at hand and then find that when performed on an instrument of another make the effects he wished are not obtainable. Composers are always at the mercy of the performers, and vice-versa too of course, but when it comes to the organ they are at the mercy of the instrument itself.

However, it seems to me that the organ as now constructed in this country offers tremendous possibilities to the composer, first because of the wide range of tonal colors, almost as great if not even greater than the orchestra itself; the extraordinary differences in dynamics obtainable from the softest pianissimos to thunderous fortissimos; and finally its ability to carry contrapuntal interweaving textures of music which I believe is the tendency the present-day composers have most in mind.

One of the forms which contemporary composers have taken when writing for the organ is that of the organ concerto. Examples of these are by Mr. Howard Hanson, widely known not only as a composer but also as head of the Eastman School of Music in Rochester where he is active in furthering the cause of the young American composer; also the extremely fine "symphony" for organ and orchestra by Mr. Aaron Copland of New York. Mr. Leo Sowerby has written what he calls *A Medieval Poem* for organ and orchestra, the orchestra part of which has been arranged for piano which with organ makes a novel and very useful combination. Among other more important works are the *Variations for Organ* by Mr. Edward Royce, which Mr. Hanson has described as "the outstanding American contribution to organ literature of the present century;" three chorales for organ by Mr. Roger Sessions; a sonata by Mr. Robert Russell Bennett—

one movement of which is in three keys, the right hand in one key, the left hand in another, and the pedals in a third—pity the poor organist.

Compositions which are of particular interest to Clevelanders are *Four Museum Pieces* by Mr. Douglas Moore, written when he was Curator of Music at The Cleveland Museum of Art; *Variations on a Theme* by Chambonnières by Mr. Parker Bailey—a nephew of Horatio Parker by the way; and a group by Mr. Quincy Porter, formerly of the Cleveland Institute of Music.

Other names which should be mentioned are Dr. Carl McKinley, Philip James, Joseph W. Clokey, Virgil Thomson, and Bruce Simonds. This is not a complete list for much of this type of music is still in manuscript. There is of course a tremendous amount of organ music published every day, but I have not tried to include those composers who write only for the organ without the ability to compose in the larger forms.

American Composers

Symposium on American Works Used by American Recitalists

"I have been looking through a great deal of music in the local stores in order to choose a number of works by American composers to play in my recitals next season," wrote one of our most brilliant visiting recitalists; "if you have a few moments to spare sometime, will you be good enough to drop me a line suggesting from your knowledge of the American output some works that you particularly recommend?"

The list was most gladly compiled and sent, but the request instigated the thought that many of our recitalists could profit by a more comprehensive answer to the question, and hence it is our pleasure to present a few lists. A list of compositions recommended by a recitalist is perhaps more valuable than a list of compositions used by him; we indicate in each case which list is presented.

While nationalism is to be deplored and abandoned as soon as civilization progresses far enough, an element of nationalism in art is always to be encouraged; what a blessing it is that the German art of Beethoven and Wagner differs from the Russian art of Tchaikowsky. Perhaps some day we may have an American art worthy of cultivation, though that day is probably several centuries distant.

At any rate, in spite of deplorable nationalism and the wars it has caused, we confine the present lists to American-born composers, and if any name is unknown or questionable it will not be found here: these composers are all native Americans.

Similar lists will be most welcome from any organist who has a representative repertoire to draw from. Please add the publishers whenever possible.

List No. 1

Used by Palmer Christian

Maitland, Concert Overture
James, Meditation Ste. Clotilde
Barnes' First
James, Sonata: Andante Cantabile
Russell, Bells of Ste. Anne
Rogers, Concert Overture Bm
Taylor-j, Through the Looking-Glass

List No. 2

Compiled by Arthur W. Poister

Bingham, Harmonies of Florence
Barnes' First
Baumgartner, Idyll
Clokey, Nature Sketches
DeLamararter, Carillon
James, Meditation Ste. Clotilde
Sonata 1
Jepson, Pantomime
Milligan, Traditional Melody
Rogers, Sonata Dm
Concert Overture Bm
Simonds, Dorian Prelude Dies Irae
Iam Sol Recedit Igneus
Sowerby's First
Comes Autumn Time
Pageant
Carillon

Webb, La Reine des Fetes

List No. 3

Compiled by Hugh Porter

Barnes' First (g)
Second (g)
Bingham-h, Prelude and Fugue Cm
-h, Roulade
DeLamararter-h, Carillon
-s, Suite In Miniature
James-h, Sonata
-b, Meditation Ste. Clotilde
Jepson-g, Four Organ Pieces
Sowerby-b, Carillon
-b, Comes Autumn Time
Stebbins-g, In Summer



—A MENACE—

"The power to tax is the power to confiscate. In the past this has meant little more than a platitude to the man on the street. But now he is finding out for himself, through sad experience, that the power to tax threatens not only the well-being and prosperity of the nation, but has become a personal menace to him, his family and all that he possesses."

—JOHN W. DAVIS

Service Organ-Playing

Tendency to Discount Organ as Solo Instrument to be Counteracted

By ROWLAND W. DUNHAM
Editor, Church Department

GENERAL acceptance of the organ as the official instrument of the church created a demand for musicians more or less skilled in performance thereon. The character of the conventional service is of such nature that organ music to be truly appropriate must be limited in style. With the liberalization of non-liturgical Protestantism has come a greater diversity in the prevailing type of organ music in churches.

The problem of how to use the instrument in a church service has always been a vexing one. If some of our church-music exponents could prevail the organ would be relatively silent. Responses and anthems would be sung unaccompanied at all times. Possibly there might be an organ prelude if it were confined to a short unobtrusive piece. A postlude might supply the conventional background to the after-service confusion. No other accompaniment for congregational hymns is available.

The result of such a limited use of the organ would be practically the death of our profession. The church could then secure an organ-player for such menial duties at a small stipend or gratis. This has already been done in some of the lesser churches.

One may readily understand how a preacher and the usual type of music committee might be attracted by such a plan. The committee would find a financial advantage in securing singers without cost. Highly (?) paid soloists and choristers could be dismissed with considerable advantage to the budget. I am told that some of these churches, whose organists have seemingly been incompetent to organize and maintain the choral organizations desired by the churches, have devoted most of their funds to a new choir-mastership and been satisfied with a grade of organ playing that had no comparison whatever to the work of their former organist. The appeal to the minister is comprehensible. With a senior choir, a junior choir, a children's choir, a ladies' chorus, and a men's chorus, many individuals are enlisted in the work of the church. Features like these should attract larger

congregations and membership increases ought to be possible.

What can the organist do to meet this movement which is a menacing one? My readers know my views on choir directing. Obviously the first step is to obtain knowledge and skill in this direction. Some of our profession have already done this by taking advantage of the special courses of study now available, while others have attempted to do it by careful study of some of the standard books such as those by Coward and Noble Cain.

One important consideration is to make the organ so vital as to be necessary to the church service. Authorities differ as to the procedure. Some assert that organ music should be intrinsically devotional and that it must fit into a particular service perfectly. Here we encounter the great difficulty of learning the exact nature of the service before Saturday night. The chorale preludes of Bach are often ideal for service use. Many of us feel that musical beauty is the paramount issue. By this is meant music of artistic worth such as the organ works of Franck. If such music be not entirely incongruous it may supply the beauty and elevation which one seeks.

The organ prelude in many a church may serve as the best possible preparation for the service proper. In other churches conditions may militate against more than perfunctory organ music here. I believe the proper organ piece inserted in the midst of the service to be the best position for the presentation of instrumental music. This is a matter for much thought and requires rare judgment and discrimination. As to the postlude, conditions again govern the advisability of attempting anything very elaborate or at all significant. In my own experience I have ceased playing formal music at the end of the service for many years.

The organ, well played, is attractive and important in the church service. A friend of mine who became organist of a church famed for its choral works was requested to provide:

1. Plenty of organ music;
2. No unaccompanied singing;
3. No spirituals;
4. No humming.

We have gone to the usual extreme in unaccompanied music. The church service should be very largely accompanied. My own

guess as to the amount of unaccompanied singing that would be effective without becoming tiresome would be about twenty percent at the most.

After the present choral fashion has served its day and contributed its share, I predict a new era of sensible, efficient, varied church music of a finer quality than we have ever had before. There will be better choirs and not so many to each church. True vocal study will form the foundation for church organists and singers alike. Finances will permit churches to employ good singers as well as thoroughly equipped organists whose choirmastership will be far better than now and quite on a par with their organ playing. The organ will assume its rightful position in the service and so will the choir. Then the real church organist will come into his own and we shall have a renaissance of church organ playing in the proper place and at the proper time—all adequately supported, as is fitting.



HENRY R. AUSTIN
CHURCH OF THE COVENANT
BOSTON, MASS.

The following list represents the choral repertoire of Mr. Austin's choir of 25 mixed voices over the period from 1928 to 1933. Our readers will be grateful to Mr. Austin for adding the publisher's names; the full explanation of the key-lettering will be found on page 244 of our May 1933 issue.

In this list only the letter x is used to indicate the "Concord Anthem Book" and those works without indication are to be found in various editions. Undoubtedly Mr. Austin secured his anthems from the Arthur P. Schmidt Co. of Boston, through whom our readers can also secure any of the publications not otherwise more easily obtained. Arcadelt-x, Hear my prayer. Arensky-x, O Lord we pray. Attwood, Come Holy Ghost -x, Teach me O Lord. Bach-g, All breathing life -as, At Thy feet. Awake thou wintry earth -x, God my King -x, Grant us true courage. Jesu Joy of Man's Desiring -x, O Lord who hast formed. Bantock-xu, Easter Hymn. Barnes-g, Easter Ode. Beach-a, Benedictus A -a, Canticle of Sun. Beethoven-x, Creation's Hymn -x, Hallelujah -x, Kyrie Eleison C

Bortniansky-hu, Lo a voice -a, Vesper Hymn. Boughton-xu, Alleluia. Brahms, How lovely -hu, Therefore I shew. Butcher-g, Kings to thy rising. Christiansen-vg, Fairest Lord -vg, Praise the Lord. Cobb, Beloved let us love. Cui-g, Radiant Stars. Daniles-a, Through the dark. Davies-xu, God be in my head. Desius-x, To God on high. De Pearsall, In dulci jubilo. D'Indy-g, O Sing unto the Lord. Dvorak-hn, By Thy glorious. Elgar-hn, Jesu word of God. Farrant-x, Hide not -x, Lord for Thy tender. Franck-g, Blessed He. Kyrie Eleison -o, Bread of Life. O Praise ye. Gadsby, Magnificat C. Garrett, Cantate Domino. Deus Miseratur. Our soul on God. Gibbons-x, O Lord increase. Goss, O Savior of the world. Gounod, Sanctus. Grieg-hn, Jesus Friend of Sinners. Handel-x, Alleluia. Angels ever bright -x, How beautiful. Worthy is the Lamb. Hasler-x, Sing unto the Lord. Haydn-ak, Great and Marvellous. Holst-hn, Christmas Day -as, Let all mortal -as, Turn back. Howe-a, Magnificat. Ireland-as, Many waters cannot. Ivanov, Bless the Lord. Katalsky-x, Hail Holy Light. Kopylov-x, God is a Spirit. Lotti-x, Surely he hath borne. Marcello-a, Spacious Firmament. Martin-a, While Shepherds. McCollin-o, A new Commandment. Mendelssohn, All men all things. As the hart -x, Happy and blest -x, How lovely. Let all men praise. O come everyone. See what love. Mozart, Ave Verum. Gloria. Nares-hn, I will exalt. Naylor-hn, Te Deum A. Noble-a, Blessed art Thou -a, Breathe on me -a, God eternal ruler -a, Into the Woods -a, Rise up. Souls of the Righteous -a, The Shepherds -a, Te Deum Bm. Palestrina-x, Adoramus Te -x, Like as the hart. O come let us worship.

We love the place. Parker-hn, Give unto the Lord -hn, Light's glittering morn. Pergolesi, Glory to God. Purcell-x, Glory and honor -x, Rejoice in the Lord. Rachmaninov-h, Blessed is the man -x, Triumph. Rheinberger-g, All they of Saba. Schubert-hn, Great is Jehovah. Shaw-xu, Christmas Fanfare -xu, Go forth -xu Praise God. xu, Worship -xu, With a voice of singing. Sibelius-o, Morn of beauty. Smieton-o, There is a land. Smith, D. S., -hn, Great peace -hn, I will lift up. Stanford-g, Carol sweetly carol. Credo Br. Te Deum Br. Stokowski-hn, Benedicite. Sullivan-x, Turn Thy face. Thiman-hn, Immortal invisible -hn, Sing alleluia -hn, The Strife is o'er. Tours, Blessed is the man. O Lamb of God. Traditional-e, Ye watchers -x, We gather together -ab, O for a closer. Tchaikowsky-x, How blest -hn, Hymn to Trinity -x, O Thou from Whom. Tcherapinin-b, Beatitudes. Vittoria-x, Jesus Thou joy. Voris-a, Christ the Lord -a, Ye stars of glory -a, Ring ye bells. Wesley, Blessed be the God -x, Lead me Lord. West-hn, Eternal God. Whitehead-a, Ye choirs. Widor-xd, De Pacem. Willan-hn, Magnificat. Williams, Thou wilt keep him. Woodman-a, Lord is King. Yon-j, Infant Jesus.



—DR. ADAM GEIBEL—

The blind organist and writer of hymntunes died in Philadelphia Aug. 3. He was born Sept. 15, 1855, in Neuenheim, Germany, lost his sight when nine years old, came to America at the age of seven, studied music with D. D. Wood, was organist of various Philadelphia churches, and since 1885 of Stetson Mission; he founded the Adam Geibel Music Co. to publish his own hymntunes etc. Temple University gave him the honorary Mus.Doc. degree in 1911.

—LEST WE FORGET—

"I consider that man was not made for the organ, but the organ for man."

—DR. OSCAR E. SCHMINKE

BROOKLYN, N. Y.
CHURCH OF ST. MARK
Austin Organ Co.

Organist, Allen Arthur Loew
To be installed in September 1933
V 16. R 16. S 27. B 10. P 1139.
PEDAL: V 1. R 1. S 4.
16 DIAPASON 44
Gedeckt (S)
8 Diapason
Gedeckt (S)
GREAT: V 6. R 6. S 7.
EXPRESSIVE
8 DIAPASON 73
DULCIANA 73
CLARABELLA 73
4 OCTAVE 73
HARMONIC FLUTE 73
8 TROMBA 73
CHIMES 25
One prepared for
SWELL: V 7. R 7. S 11.
16 Gedeckt
8 DIAPASON 73
GEDECKT 97-16'
SALICIONAL 73
VOIX CELESTE 61
DOLCISSIMO 73
4 Gedeckt
2 2/3 Gedeckt
2 Gedeckt
8 OBOE HORN 73
VOX HUMANA 61
Tremulant Vox
Tremulant
Two prepared for
CHOIR: V 2. R 2. S 5.
8 V. DIAPASON 73
Dulciana (G)
Clarabella (G)
4 Harmonic Flute (G)
8 CLARINET 73
Tremulant
One prepared for
COUPLERS 22:

Ped.: G. S-8-4. C.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.

Crescendos 3: G-C. S. Reg.
Combons 37. Manual combons
control Pedal stops.

Pedal, Great, and Choir will be
left of the chancel, Swell and con-
sole right. Large tone-openings face
into the chancel from both chambers,
with a smaller opening between left
chamber and congregation and to
match it on the right is a dummy
case of display pipes. Pipes in the
four cases will be of plain gold-
bronze.

—SOUNDBOARD—

"The chief problem is always the
windchest. Until someone succeeds
in building a windchest which has the
acoustic qualities of the sounding-
board . . . organs must remain un-
satisfactory as to tone."

—DR. ALBERT SCHWEITZER

COVINGTON, KY.

TRINITY CHURCH
Geo. Kilgen & Son Inc.

Organist, A. E. Bollinger
V 21. R 21. S 27. B 5. P 1516.
PEDAL 7": V 1. R 1. S 6.
16 BOURDON 44
Gedeckt (S)
8 Bourdon
Gedeckt (S)
Gamba (G)
16 Tuba (G)
GREAT 6": V 6. R 6. S 7.
8 DIAPASON 73
DOPPELFLOETE 73
GAMBA 85m16'
VIOLA 73
4 OCTAVE 73
8 TUBA 7" 85r16'
CHIMES
SWELL 5": V 6. R 6. S 6.
8 V. DIAPASON 73
GEDECKT 85w16'
SALICIONAL 73
VOIX CELESTE 61
4 FLAUTO TRAVERSO 73
8 OBOE 73
Tremulant
CHOIR 5": V 4. R 4. S 4.
8 MELODIA 73
DULCIANA 73
UNDA MARIS 61
4 FLAUTO D'AMORE 73
Tremulant
PROCESSIONAL-ECHO
16 BOURDON 73
8 DIAPASON 73
SALICIONAL 73
AEOLINE 73
COUPLERS 19:

Ped.: G.S.C.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S. C-16-8-4.
Crescendos 3: S. C. Register.
Combons 16.
Percussion: Deagan.
Blower: Orgoblo 7½ h.p.

—TWO KILGENS—

Herewith are presented two new
Kilgens, one for Covington and the
other for University City. Each has
21 ranks and uses 5 borrows, but
Covington is one stop larger and has
101 more pipes.

The Pedal Organs are identical
excepting that University City organ
has a 16' Contrabass. Similarly the
Greats have but one difference; Cov-
ington uses a Viola instead of Gems-
horn. The Swells are quite differ-
ent but the Choirs are exactly alike.

Details of how the Processional
Organ is operated are lacking, but
it serves also as an Echo Organ. We
presume it is played from the Choir
keyboard and the absence of any
couplers or other operating mechan-
ism would lead us to conclude that it

UNIVERSITY CITY, MO.
BETHEL LUTHERAN CHURCH
Geo. Kilgen & Son Inc.

Organist, Miss Ruth Niehaus
V 19. R 21. S 26. B 5. P 1415.
PEDAL 8": V 2. R 2. S 7.
16 BOURDON 44
Bourdon (S)
CONTRABASS 32
8 Bourdon
Bourdon (S)
Gamba (G)
16 Tromba (G)
GREAT 6": V 6. R 6. S 7.
8 DIAPASON 73
DOPPELFLOETE 73
GAMBA 73
GEMSHORN 73
4 OCTAVE 73
8 TROMBA 8" 85r16'
CHIMES 20
SWELL 5": V 7. R 9. S 7.
16 BOURDON 73
8 STOPPED FLUTE 73
SALICIONAL 73
VOIX CELESTE 61
4 FLAUTO TRAVERSO 73
III MIXTURE 183
15-19-22
8 OBOE 73
Tremulant
CHOIR 5": V 4. R 4. S 5.
8 MELODIA 73
DOLCE 73
UNDA MARIS 61
4 FLAUTO D'AMORE 73
8 Chimes (G)
Tremulant
COUPLERS 19:

Ped.: G. S. C.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S. C-16-8-4.
Crescendos 3: S. C. Register.
Combons 24. Pedal Organ oper-
ated from manual combons by onor-
offs in the key-checks.
Percussion: Deagan.
Blower: Orgoblo 5 h.p.

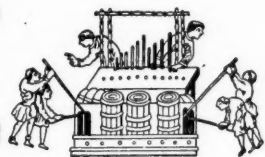
is inseparable from the Choir or
whatever other keyboard controls it.

Notice the presence of a Doppel-
floete in both Greats and the absence
of the Vox Humana. Whoever
legalized the Vox as the first re-
quirement of an organ did not do a
very thorough job of it; here are
two exceptions, both products of
1933.

The complete list of couplers sup-
plied each Great will enable the or-
ganist to gain the maximum color
effects from that manual.

Would you trade the University
City Swell with its 16' Bourdon and
3r Mixture for the Covington Choir
with its Echo section? Which offers
the greater practical results?—
T.S.B.

Notes & Reviews



Editorial Reflections

Let's Face It

LET'S FACE the music and have it over with. Fearing an issue and dodging it only prolongs the agony. The organ world has come to a time when issues can be squarely met. As organists we are not educators. Nor are we entertainers. We are halfway between being employees and directors.

Mr. Thomas H. Webber was, let us call it, lucky. He found an opportunity to play a series of five recitals for a city's public. It does not matter whether we approve his programs or not, nor does it matter whether he himself would have walked across the street to hear some other organist play them; the important point is that he viewed it as an opportunity to cultivate friends for the organ, and the audiences grew.

If we are to face it squarely we shall be frank at the risk of being conceited. Mr. Webber has been reading T.A.O. for years. He consequently knows most of the new literature produced for organ and choir. He also knows a great many divergent viewpoints held by serious professionals in America. This not only gave him one of the star attractions for his program—Mr. Clokey's superb Christmas cantata—but it influenced his already broad-minded viewpoint in the make-up of his programs. He did not play programs the profession might view with a warm heart but programs he hoped his audiences would receive that way. Tradition was dead. Service was more important.

The immortals, Bach and Franck, were presented six times in the series of five programs. Americans were given eight hearings, Americans-by-adoption (who have contributed a greater quantity of fine organ music than we American-borns

have thus far produced) were given seven presentations, and the common run of foreign composers came twenty-six times. It summarizes:

- 26 Foreigners;
- 8 Americans;
- 7 American-by-adoption;
- 6 Immortals.

And if that's not a record worth pondering we don't know where to find one.

Too much attention to American composers is as wrong as too little. There is no special magic merit in a composition written by an American. That is not the point. The point is that there is no special magic merit in the organ composition of a foreign-born composer and there never was and never will be, and the American organist who thinks he must not soil his hands or lower his standard by playing the better works of American composers is just an ignorant conceited person and that's the best we can say for him. The sensible course is to know all organ literature.

Mr. Webber did not consult T.A.O. in making up his programs; he probably scorns half the viewpoints expressed by the many professionals whose thoughts appear in these pages, but he does know what others are doing and thinking professionally (not socially; social gossip no longer has a place in these pages) and we present his programs with pride. Maybe I like them and maybe I do not; I have not examined them with any thought of personal approval. All my thoughts have been magnetized by the fact that his audiences grew.

—t.s.b.—

Now remembering that we as a journalistic staff do not care any more about an American composer than we do about a Frenchman or a German or an Englishman, but also remembering that we do care the same about the equally meritorious works of each of them, we face the

music of the following question. I shall not tell who asked it. That is of no consequence. Truth and fair-play are all that matter. Anyway the gentleman calls T.A.O. an internationalist. Thanks for the compliment. We try to be.

"Won't you please give the convention programs a call-down over the almost total ignoring of American composers? I know you are an internationalist but surely we have some music worth playing."

All right, certainly. Almost every issue of T.A.O. indexes somewhere among its pages a correction. Since we point out publicly our own errors we feel free to point out some errors (if they happen to be errors instead of merely differences of viewpoint) of others.

For the purpose of answering the question we shall hide behind the truth. Our answer is therefore but a presentation of fact.

There are three classes of composers:

1. The immortals, Bach and Franck;
2. Composers born in America;
3. Composers born elsewhere, excepting only the two immortals.

We eliminate from the figures the instances where a composer plays his own composition. Is the reason sufficiently obvious? We shall deal chronologically with each player, presenting his record thus: Mr. McAmis, 1 to 4—meaning that Mr. McAmis played one American composition and four lesser-foreign, eliminating from consideration the three works he presented by the immortals, Bach and Franck, since America can no more hope to have such an immortal among its composers than France today has.

On this basis the Guild's players and their scores can be catalogued thus in the order in which they appeared:

- Mr. McAmis, 1 to 4.
- Mr. Jennings, 0 to 3.
- Dr. Eigenschenk, 2 to 4.
- Mr. Poister, 0 to 0 (Bach program, by request).

Mr. Zeuch, 2 to 2.
Orchestral concert, 6 to 0.
Mr. White, 0 to 13 (historical program by request and he saved us from blushes by not including any of America's 18th century organ compositions, for which T.A.O. thanks him heartily).

Mr. Anderson, 0 to 4.
Mrs. Neal, 0 to 5.
Mr. Siewert, 1 to 3.
Mr. Titus, 2 to 2.

And this gives the Guild's convention a total score of:

17 American;
36 Foreign;
23 Immortals.

Which the reader may call good, bad, or indifferent. We have a suspicion it is not only good but splendid and far more broad-minded than the Guild Exams have yet dared. But the Guild Exams, we must remember, are still traditional whereas recital programs are slowly emerging from tradition. What do we want here in America, hot-headed nationalism? Certainly not. We want growth, slowly, steadily, persistently.

The National Association of Organists' convention recitalists scored:
Van Dusen Club, 1 to 6.

Chicago Club of Women Organists, 1 to 3.

Mr. Seeder, 0 to 6.
Mr. Spelman, 0 to 5.
Mr. Fox, 0 to 4.
Mr. Williams, 0 to 3.
Mr. Webber, 1 to 4.
Mr. Courboin, 0 to 2.
Dr. Maitland, 1 to 2.
Mr. Eddy, 0 to 1.
Mr. Heaps, 1 to 0.

And the N.A.O.'s total score thereby becomes:

5 American;
42 Foreign;
19 Immortals.

The Guild scores 32% American and the Association 10%. The Guild had the slight additional advantage of presenting 23 immortals while the Association gave 19.

But when it came to program-printing the Association set an entirely new pace by producing (and paying the bill itself) the neatest and best little pocket-booklet thus far devised for conventions. It had sixteen pages and cover and was of a size to fit into an ordinary envelope and into one's pocket or handbag delightfully. Such a program-booklet is sure to be kept by every visitor through the whole convention; it is not a bulky nuisance. And certainly every publisher and builder in America feels just a little more kindly toward the Association for paying its

own printing instead of continuing the rather painful graft of tradition under the poorly-concealed pretense that it is advertising.

In the same connection it might be wholesome to mention the cheapness of any printed recital program that has on one of its pages an announcement from a candy-store, music-dealer, or other purely commercial establishment. If we as a profession want respect we must earn it. And there never was an age when graft was so unwelcome as now. Approaching builders for financial assistance in program-printing is dangerously close to a racket. All hail the Association for stopping it completely.

—L.S.B.—

And here's an incident from the N. A.O.'s convention: from a correspondent:

"Cram's last masterpiece was the Chapel of the University of Chicago. Three of us were visting the Chapel when many other sight-seers were there too, among them an elderly couple

"The wife took a comprehensive survey of Cram's masterpiece and said to her husband:

"Ain't much to see here."

"Well," he replied, "it's a good fire-proof building anyhow."

Let that be a full measure of consolation to us when our preludes and our anthems and our best recital efforts go unappreciated.

—L.S.B.—

On the score of honesty in the words we use T.A.O. has tried to be consistent. Here is an interesting one.

"Won't somebody deliver a blast against calling unaccompanied music a-cappella music? The two are not the same thing by a long shot."

The dictionary defines a-cappella music as that written in the church style, and the definition is right and reasonable. It goes a step further—since the dictionary merely tells how men use words and is not interested in the development of any language or profession, that being the province of educational institutions—and defines it optionally as music in which the accompaniment merely duplicates the voice-parts (as 95% of our anthems do) or, third, as music in duple time.

Very obviously only one definition is true and correct. The word itself shows that all too clearly.

However, we decided to be an enquiring investigator and put the question to various readers whose names and activities are well known to all. Observe how the replies are almost unanimous in admitting that

the term has been narrowed by popular usage to apply to something entirely different from what the words correctly intended.

Prof. Rowland W. Dunham dodges responsibility by merely repeating what the dictionary says and concluding that the term is usually employed to mean unaccompanied.

"I feel we have come to give it a closer definition than Grove supplies, and I would define it now as unaccompanied singing," says Mr. William A. Goldsworthy, composer, organist, teacher.

"Usage does not confine it to church-style music, nor even to music with religious text," comments Mr. A. Leslie Jacobs; "for me, any choral music, church or secular, which is sung without accompaniment of any kind is a-cappella."

"A-cappella is applied," says Dr. Carl McKinley, composer, organist, teacher, "to any piece of choral music performed without accompaniment. The music sung in the chapels in the 15th and 16th centuries, when the term apparently originated, was exclusively polyphonic and always unaccompanied. However, the term is also applied to the secular music of the same period and to the various types of madrigal; and modern Russian church music is certainly 'a-cappella,' though for the most part not at all polyphonic."

"I use the word chiefly in the sense of unaccompanied vocal music," concludes Mr. Hugh Porter, organist and teacher, after calling attention to Grove's definitions and the origin and destruction of the term.

"Music for voices without instrumental accompaniment" is Mr. Ernest White's definition.

"A-cappella was doubtless first applied to music (sung unaccompanied) which was in the style of the church compositions of the early Flemish, Italian, Spanish, and English masters," writes Dr. Alfred Whitehead. "Most of the madrigals of the 16th and 17th centuries, for example, would be a-cappella music. Nowadays, however, the term is applied indiscriminately to all unaccompanied vocal performances, even (by a strange freak of philology) to performances of church music in church. And such use is so widespread that it would appear of no avail to combat it."

So now where are we? Until any of our interested readers supply a better way, T.A.O. adopts the following for its text pages, making no effort to influence the preferences of its advertisers in their advertising announcements:

Unaccompanied will be used in the plain, simple sense of the word itself.

A-cappella will be used only when the music is clearly "in the style of the church compositions of the early Flemish, Italian, Spanish, and English masters." A-cappella does not mean unaccompanied; it very obviously means a special and particular style of music. It will be so used in these pages. In case of doubt, a-cappella will be ruled out and unaccompanied substituted.

The gentleman who raised the original question reports his opinion of this decision thus:

"I think your presentation is o. k., particularly your conclusion. If you summarize the various viewpoints you will find that they inferentially admit that the phrase a-cappella has been substituted for unaccompanied and incorrectly."

—t.s.b.—

"The rank and file of the profession not able to attend would appreciate an honest review of the players—not merely a series of puffs, but a discussion giving compliments where deserved and at the same time criticism of a constructive nature."

We have never yet been able to find a responsible writer willing to

thus review the recitals of any convention. There is always one shining exception, but otherwise what a reviewer feels free to say in print is so radically different from what he honestly feels, and from what the vast majority of convention visitors say among themselves, that we have decided it is better to eliminate the reviews of recitals. When six or a dozen organists play recitals or parts of recitals all at one convention comparisons cannot be avoided.

If we are to face the music we might as well admit that meaningless statements about a recital are of no use to anyone unless they can be so cleverly worded that they are worth quoting in the recitalist's advertising; and should that be the case, they would come dangerously near the point of misinforming the general reader.

It is unfair to tell a man his personal faults in public print. It is also unfair to ask a writer or a publication to publish things that are not honestly meant. We therefore regretfully omit reviews of any recitals when more than one person appears on the same program or in the same group of programs.

This does not mean that only one player in a dozen is good. It means

instead that the way an organist plays in a convention program is strictly the property of the several hundred organists who are there at the time and has nothing to do with the formal critiques of an independent publication whose first interest should be the good of all its readers equally.



—WHITE PLAINS, N. Y.—

The orchestral concerts organized by Mrs. Marion Downes to provide a little employment for otherwise unemployed musicians are at the moment likely to be discontinued because the union has demanded \$30 minimum instead of the \$15 to \$35 weekly salary provided by Mrs. Downes. As the concerts have already scored a lively deficit of several thousand dollars, which Mrs. Downes has had to pay, the sixty musicians to whom at least that income was assured each week are likely to once again have no income at all unless the order of the union is revoked. Mrs. Downes' hope was that the musicians by their hearty cooperation would soon be doing good enough work to attract large enough audiences to provide a very attractive income for the players through the summer.

\$2.00

1 year

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Their Melody and Harmony for the use of the
Modern Composer

By A. MADELEY RICHARDSON

Price \$2.00

"The work is timely because composers are seeking for new or neglected paths... He writes in simple and clear style and marshals principles and numerous apt musical illustrations with the skill of an experienced instructor who is thoroughly acquainted with the needs and attitudes of students."

—W. J. Henderson, N. Y. Sun.

THE H. W. GRAY COMPANY

159 East 48th St., New York, N. Y.
Sole Agents for NOVELLO & CO., Ltd.

—KILGEN NOTES—

Lancaster, Ky.: The First Presbyterian has contracted for a 2-25, the gift of Mrs. J. E. Stormes, for September installation.

Ossining, N. Y.: St. Ann's R. C. has contracted for a 2-11, for November installation. The stoplist includes no borrows and is:

Pedal:

16 Bourdon
Lieblichgedeckt

Great

8 Diapason
Dulciana
Melodia
Gemshorn
Chimes

Swell

8 Stopped Flute
Echo Salicional
Voix Celeste
4 Flauto d'Amore

Which makes a little gem of a practical musical instrument offering the maximum of playable materials.

Brooklyn, N. Y.: Our Lady of Refuge R. C. has contracted for a 3-46 to specifications of Charles M. Courboin. The crescendo motors will operate on twelve stations each, manual to pedal couplers will be duplicate-controlled by thumb-pistons and toe-studs, and the Vox will be double-enclosed as is usual

in many installations. Stoplist will be reproduced later when complete data are secured.

—THE BARNES BOOK—

A new edition of the Contemporary American Organ by Dr. William H. Barnes is now being prepared for publication in October, at \$2.50. The original book had to be produced from new type-setting, new halftones, and new zinc-etchings, all of which made \$7.50 the correct price for a book of that content.

Prices, as T.A.O. readers probably realize, are determined by the cost of production. Any reader who will take the trouble to figure the number of words to the page, the number of pages, the number of photographs, and the number of original drawings, and then compare these with figures of other books produced for limited circulation will discover that \$7.50 for the original edition was lower than the average. The pre-publication and publication price of \$4.00 at which the book was sold when it was first produced was

lower than could be done in any similar book published in normal publication methods, and the low price was made possible only by virtue of very exceptional circumstances. If publishers had to meet such prices they would soon be forced out of business.

The new edition is being reproduced by a photographic process at but a fraction of the printing and

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plate-making costs entailed in the publication of any first edition. It is Dr. Barnes' wish to give the purchaser the extreme benefit of that factor. The price of the new edition will be \$2.50.

This explanation is made as a duty to T.A.O. readers. No book is advertised by this magazine over its own name unless the book is heartily endorsed and the price is fair to all concerned. Copies of the first edition have been available and still are, though Organ Interests Inc. have temporarily withdrawn such copies, awaiting further arrangements.

Dr. Barnes packed into his first book an amazing amount of materials unavailable in any other publication. He states that the new edition will be "revised and enlarged, bringing it strictly down to date, including considerable new material on the direct electric action, later tendencies in tonal design, etc. Fifteen new shop-drawings of the latest developments in organ actions have been added to the text."

J. Fischer & Bro. will again sponsor the book. Our readers will be advised when it is ready.

—Q. & A.—

"What is the N. F. M. C. and are the contests held every year?"

The National Federation of Music Clubs is a fraternal organization with branch clubs in all the larger cities. Local contests are held annually, and local winners compete after due elimination in the national finals.

—ARTHUR POISTER—

Mr. Poister sailed Aug. 20 for Leipzig to enjoy the Bach atmosphere and study with Straube during his year's leave of absence from the University of Redlands; the latter months of his year abroad will be spent in Paris, coaching with Mr. Dupre.

—GUILMANT SEASON—

The coming season of the Guilman Organ School, New York, offers the organ student the most intensive and complete course ever arranged by Dr. William C. Carl, director of this specialty school for organists.

Dr. Carl spent his customary summer abroad, with July in the Harz Mountains, conferring with Hugh Ross on the course in choir-mastership. All types of choirs will be dealt with and actual demonstration-choirs will be used as a laboratory for the students.

"Acceptable results in chorus singing are largely due to the beauty of tone at the command of the director, and this is obtained only when he thoroughly understands the principles of tone-placing and the production of tone colors," says Dr. Carl. "These things will be taught by tonal-analysis and by demonstration with the model choir."

Mr. Ross will conduct his course in two parts, the first dealing with the items mentioned and with the routine of conducting, but the second goes to the finer aspects of church music and includes the study of some of the Bach cantatas.

"With the increasing demand for musical services, organists are faced with the necessity of understanding the presentation of choral

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music in the larger forms; of these forms the most significant are the oratorio and church cantata, particularly as exemplified by the cantatas of Bach. Mr. Ross proposes to take certain cantatas of Bach and analyze the fundamentals of interpretation required in this type of music.

"Characteristic points of vocal technique, tonal balance, phrasing, tempo, etc. will be demonstrated and the general traditions explained in practical illustration."

With this course on choir work by Mr. Ross, Dr. Carl is meeting the intensified demands now made on the organist to develop all phases of church music, with as great competence in choir work as the professional organist has always shown in organ playing.

Mr. Ross' courses are a part of the School curriculum but are open also to any who wish to register only for this hitherto neglected branch of church work.

Four free Berolzheimer Scholarships are offered this year and the tests will be held at the school on Sept. 29. Dr. Carl returns from Europe in September. During his vacation abroad the summer classes were conducted by Willard Irving Nevins, with special attention to the choral prelude; these classes closed Aug. 11 and the enrollment was the largest for many seasons.

Recent trends in the realm of the church have only too plainly shown the necessity for just such expert competence in choral work as Dr. Carl is making available at the Guilman Organ School; this, coupled with present activity throughout the nation at large, is a development worthy of both thought and action.



Recital Programs

Lack of space compels us to hold many programs for a later issue, giving first preference to recitalists whose names are likely to be known to T.A.O. readers. The question of quality of program has little to do with it, as the compiler makes no claim to being an infallible judge of quality, particularly when so many different types of audiences are concerned. Subscribers are solicited for T.A.O. on a basis of the value of the materials it publishes each month; the program columns are not used as a bait to win or hold subscribers, for only on rarest occasions is that expected of us.

The present issue is confined to recitals of organ music without "assisting" artists.

Explanation of all abbreviations will be found on page 377 of July issue.

*PAUL E. GROSH

GROVE CITY COLLEGE

Bach, Fantasia Gm
MacDowell, Water Lily; Indian

Lodge.

Johnson, Miniature Df

Gounod, Sanctus

Stoughton, Isthar
MacDowell, Scottish Tone Picture
Burleigh, Deep River
Nobody Knows
Sibelius, Finlandia

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Buxtehude, Prelude-Fugue-

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Chaconne

Bach, Passacaglia
Franck, Chorale Am
Karg-Elert, Harmonies du Soir
Yon, Primitive Organ
Trad. Londonderry Air
Dupre, Fugue Gm
Vierne, Scherzo
Strauss, Traumerei
Mulet, Tu Es Petra

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TRINITY CATHEDRAL, CLEVELAND

Wagner, Mastersingers Overture
Bach, Wachet auf Ruf; Fugue D.
C. P. E. Bach, Minuet
Dethier, Brook
Guiraud, Melodrama
Liadow, Kikimora
Schubert, Ave Maria
Swinnen, Sunshine Toccata
*Massenet, Phedre Overture
Dethier-j, Nocturne
Bach, Prelude and Fugue Am
Foote, Pastorale
Mulet, Carillon-Sortie
Henselt, Ave Maria
Vierne, 3: Finale
Wagner, Evening Star Song
Bartlett, Toccata
*Maquaire, 1: Allegro
Bach, Hark a Voice
C. P. E. Bach, Minuet
Guilmant, Son. 5: Scherzo
Horsman, Curfew
Kinder, In Springtime
Stoughton, Istar
Bingham, Roulade
Mulet, Thou art the Rock

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PLYMOUTH, BROOKLYN, N. Y.

Dupre, Ave Maris Stella
Trad., Londonderry Air
Sowerby, Carillon
Godard, Jocelyn Berceuse
Nevin, l'Arlequin
Wood, Two choral preludes
Handel, Hallelujah Chorus
*Bingham, Florentine Chimes
William, Rhosymedre
Karg-Elert, I Thank Thee Lord
How Brightly Shines
Mendelssohn, Consolation
Boellmann, Gothic Suite:
Choral; Priere a Notre Dame.
Nevin, Will o' the Wisp
Gounod, Marche Pontificale
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MIAMI UNIVERSITY

Bach, Prelude and Fugue D
Mendelssohn, Son. 6: Mvt. 1
Franck, Pastorale
Martini, Gavotte
Bach, Two choral preludes
Nevin, O'er Still Meadows
Lemaigre, Scherzo
Widor, 3: Adagio

Truette, Grand Choeur D

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Variations on Sie Gegruesset
Nun freut euch
Nun komm der Heiden
Herz und Mund
Wir glauben all'
Aria from Suite in D
Fugue Ef

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Chorale Bm

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Schumann, Sketch Df; Abendlied

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Widor, 5: Allegro Cantabile
Bach, Fugue G

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Bach, Fantasia and Fugue Gm

Bach, Alle Menschen

Es ist das Heil

Reger, Benedictus

Franck, Chorale Am

Dickinson, Berceuse Df

Trad. Londonderry Air

Scholin, Memories

Bonnet, Caprice Heroique

Tartini, Adagio Cantabile

Schumann, Abendlied

Guilmant, March D

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Brahms, Adorn Thyself

Schumann, Prophet Bird

Rogers, Intermezzo

Franck, Piece Heroique

Hollins, Concert Overture Cm

Strauss, Traumerei

*Franck, Chorale E

Lemare, Song of Happiness

Scott, Lotus Land

Bach, When Thou are near

Becker, Son. 1: Finale

Lemaigre, Capriccio

*Vierne, 1: Finale

Schumann, Traumerei and Romanza

Bach, Fugue Gm

Becker, Son. 1: Prelude; Scherzo.

Handel, Con. 10: Aria

*Vierne, Westminster Chimes

Buxtehude, Fugue C

Mendelssohn, Adagio

Beethoven, Sym. 2: Larghetto

Handel, Menuet

Grieg, Nocturne

These were included in Mr. Schreiner's summer series of Sunday recitals at 8:30 a.m., m.s.t., broadcast over the Columbia chain. After the last recital, played Sept. 3, he returns to the University of California for the winter season.

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Son. 3: Vivace

Franck, Chorale Am

Gigout, Toccata

Vierne, 6: Scherzo

Elgar, Son. Op. 28: Andante

Vierne, 2: Allegro

This program was played also on a short tour of three cities.

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 Weidenhagen, O Holy Ghost
 *Reuchsel, Pastorale Gothique
 Nevin, Will o' Wisp
 Swendsen, Andante Funebre
 Bach, Forget-me-not
 Sibelius, Finlandia
 *Foerster, Exaltation
 Bach, Son. 3 for Flute: Largo
 Lucas, An Interlude
 Debussy, Little Shepherd
 Woelfli, Andante

Holy-Week Program

Shure, Garden of Gethsemane
 Bach, My Jesus what dread agony
 O Sacred Head
 Come Gentle Death
 St. Matthew final chorus

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 Roseingrave, Allegro Pomposo
 Byrd, A Gigg; Pavanne.
 Handel, Son. 4: Allegro Moderato
 Franck, Chorale Am
 Dupre, Verset at Magnificat
 Vierne, Scherzetto
 Candlyn-c, Passacaglia
 Karg-Elert, Cathedral Windows:
 Ave Maria; Adeste Fideles;
 Saluto Angelico; Lauda Sion.



—ONE FRIEND LEFT—

"Senator Richards attacked the committee as not comprehending the purpose for which it was named, and declared that the solution of the problem is less spending, not more taxes," says the New York Times of the New Jersey situation where the "government" is trying to lay more burden on the citizens.

—A.G.O. EXAMS.—

The next examinations will be held in New York City May 31 and June 1. For the Associate certi-

ficate the required pieces are Bach's D-minor Toccata and Sowerby's Carillon (h); Fellowship, Bach's Sonata No. 3 and Vierne's first Finale. Full details from Frank Wright, 50 Grace Court, Brooklyn, N. Y.

—WRUF BROADCAST—

"This month I've been doing some radio announcing and Aug. 16 for our Hour with the Masters we presented a program of organ recordings, mostly by Dupre, and for continuity I read most of your article in August T.A.O.," writes Claude Murphree of the University of Florida. Among the Dupre records were works by Bach, d'Aquin, Dupre, Franck, Widor, and Saint-Saens. The program will be given in full in a later issue.

—HITLER PROTEST—

"I am sending a copy of this letter to both The American Organist and The Diapason," concluded a writer who protested to one of our nation-wide fraternal organizations in his appeal to them to go on record with a formal "anti-Hitler resolution."

The indifference of the public to wrongs that do not reach home to the individual himself is the only reason why injustices persist in unfortunately large doses. Any government that gives appearance of offering grave injustices to any group of individuals purely on a basis of creed or race owes it to its own international honor to either remove the cause of the public clamor or prove the clamor is not founded on fact. Neither of these courses has as yet been followed to the satisfaction of the majority of fair-minded persons. It would indeed be regrettable that a great people should find themselves, at the moment when they are emerging from the stigma of an unwarranted war of aggression, entering a new period of stigma because of an internal war of oppression.

The correspondent's suggestions on the management of fraternal routine are not within this magazine's sphere of comment, any more than are the magazine's policies the proper subject of public pronouncement on the part of our many fraternal organizations.

But it will forever remain true that the indifference of the individual translates itself into the indifference of the public; progress comes when some individual somewhere is fired with zeal and sticks to it till he gets what he wants.

Organists

(*See advertisement elsewhere in this issue.)

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